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VOL. 4 No. 6
OCTOBER 1938

6 ANNAS

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FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

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Kicks & Kisses

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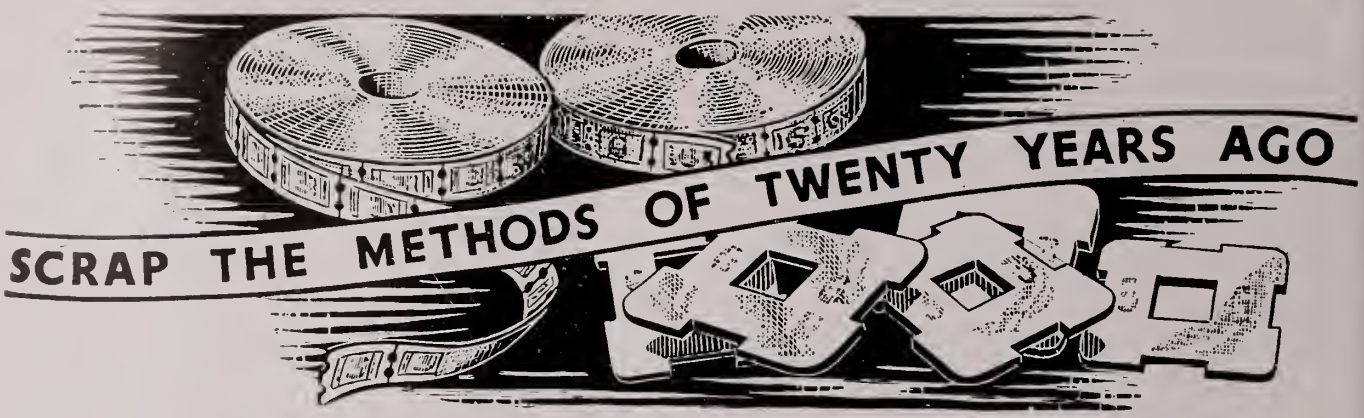

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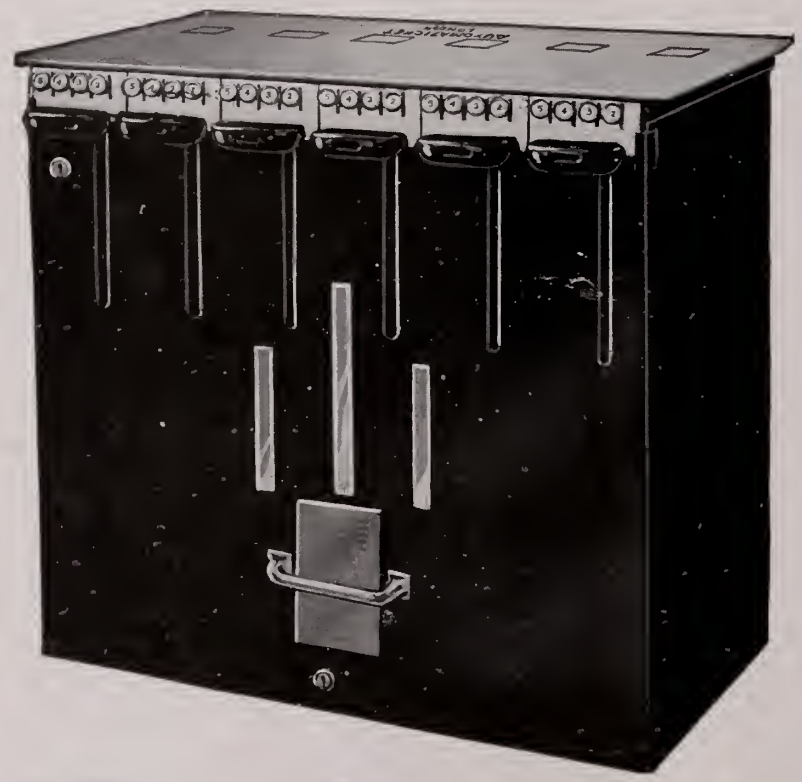

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filmindia

Proprietors : Filmindia Publications Ltd.,
104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

Vol. 4 OCTOBER 1938 No. 6

TELL US ANOTHER, MR. MUNSHI!

When politicians turn patriotism into a profession, a country slowly assumes an atmosphere of fascism.

That is what seems to be happening in India to-day.

The Congress stepped into power with a big hullabaloo and a long list of promises. The ministers were pledged to carry out a patriotic programme of national re-organization. How far they are keeping this promise is being seen from day to day.

One thing however was expected and it is that the Congress would not hesitate to act when problems involving our national prestige were in question.

And yet did the Congress Ministry in Bombay act adequately when "The Drum" was being shown in the city?

Beyond any shadow of doubt, it is now proved that "The Drum" is an offensive film and its release all over the world impair the national prestige of India.

Everyone has taken exception to "The Drum". Elsewhere we publish our review of the picture

in which several aspects to which we have taken objection have been pointed out.

When the picture was first released in Bombay it raised a storm in the city. Thanks to "The Drum", 83 persons are to-day under arrest.

Anticipating trouble, the local distributors of the film circumscribed all chances of possible loss by releasing the picture at two theatres simultaneously and drawing huge crowds. But almost every one who saw the picture, attracted by the thundering publicity, advised others not to be misled by the boosting.

We had anticipated the storm that ultimately burst and to prevent it we drew the attention of the Bombay Government on the 30th August, two days before the actual release, and requested them to stop the picture, as it was harmful to our national interests and aspirations.

But the Government did not act. Probably misled by the advice of the executives, Government considered their silence as a stroke of wisdom.

Protests after protests were submitted, but the Government remained adamant perhaps protected by the thought that a sub-committee of three members of the Censor Board had sanctioned the release after due consideration.

These three members consisted of two officials, P. N. Chandavarkar, (Assistant Collector of Customs), H. V. Hampton, I.E.S., and the only outsider Dr. Kajiji.

After full seven days' rush at the two theatres and an apathetic silence on the part of the Governments, people decided to picket the picture.

And immediately the situation became grave, thanks to the studied apathy of our Congress Government. In replying to a question on the floor of the Bombay Legislative Assembly, the Home Minister said that **"it was not the policy of the Government to interfere with peaceful picketing so long as there was no contravention of the existing laws."**

And yet 83 persons were arrested. Over 300 policemen were posted all round the theatre to arrest the **picketers** by the Congress Government.

No one knew this art of picketing till Congress taught it to the whole world. When the Congress was not in power, peaceful picketing was resorted to against the authorities, and the Congress protested loudly if the picketers were arrested.

But to-day with the Congress in power the old weapon has become rusty and peaceful picketing seems to have become an offence. After these arrests who would swallow the Government assurance given in the Assembly?

The show made by the city police was impressive. In fact, the police constables picketed the picture better than the picketers themselves. Three hundred constables armed with lathis, a dozen British sergeants, half-a-dozen sub-inspectors, a couple of inspectors, a deputy commissioner and the all important Commissioner of Police graced the spot where our people went to pray to and persuade their own countrymen to leave a bad picture alone and save our national prestige.

How does this display of power by Congress policemen strike an Indian who has lived through the old times when lathi charges punctuated the hours of a peaceful day in the life of the city?

The Hon. Mr. K. M. Munshi, the Home Minister gave another assurance to the Legislative Assembly:—**"It was the policy of the Government of Bombay to prohibit anti-Indian films. The films which were offensive to Indian national self respect will not be allowed to be shown."**

And yet "The Drum" was allowed to run for over seventy shows continuously in the city for 14 days with thousands seeing the picture, and over 80 persons were arrested for picketing.

We cannot doubt Mr. Munshi's patriotism as that stands well proved when we remember his old battles and the scars they left behind. But

we have cause to doubt his courage in his present old age surrounded by the new found power and pomp.

Are the Congress Ministers afraid of losing their present power? Did the Commissioner of Police overawe Mr. Munshi? Has Mr. Munshi become a bureaucrat? Is Mr. Munshi no longer a Congressman? A hundred questions like these were asked by the multitude and remained unanswered during the last month.

The Hon. Mr. Munshi must answer these questions as a responsible patriot and a Congress Minister. People who shouldered him to his present exalted position expect at least this much from him as a gentleman.

The Government of Madras, under the leadership of the venerable C. Rajagopalachariar is reported to have banned the picture. The Government of Bengal, though not composed of Congressmen, is also reported to have put the brakes on. And yet the Government of Bombay is groping for vision and waiting to act.

On the other hand, perhaps due to the attitude of the local Executive, the local distributors of the film are reported to have viewed the whole affair with the usual arrogance peculiar to the foreigners in such matters. The exhibitors who joined hands with the distributors in putting our nation to shame, deserve the censure of the public.

And that is the deal we had in the present times with a popular ministry in power.

"The Drum" should have been straightway banned, if the Congress is half as sincere as it is profuse in declaring its love for national prestige and honour. Even now, the Hon. Mr. Munshi should act or he should tell us another story.

With the speed of a Rocket!

Comes INDRA MOVIETONE'S

Thundering Stunt Drama

Veer Kesari

Directed by :

R. N. VAIDYA

SOMETHING SMARTER IN STUNT DRAMAS

★ With a galaxy of Stars, headed by:

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Pond's new Creams contain "Skin-Vitamin"

without which skin cannot be beautiful

Women living in the tropics have always had to take particular care of their skin. Now biologists have thrown fresh light on the reasons—and made possible a more effective beauty treatment!

They have found that burning sun and hot, dry winds are constantly drying out of your skin a certain vitamin — the "skin-vitamin" — without which skin loses its freshness, becomes coarse, dull and old looking.

Pond's tested this "skin-vitamin" in Pond's Creams. Skin which was rough and dry became soft and supple—in just a few weeks. Women who tried it were enthusiastic in their praise!

Now you can have these benefits for *your* skin—in the new Pond's "skin-vitamin" Creams. By replacing the precious "skin-vitamin" they help make your skin fresher and lovelier than ever before!

The new Pond's "skin-vitamin" Creams are available everywhere, in the same jars as before, with the same labels and at the same prices.

POND'S COLD CREAM
Replaces the natural oils in your *under*-skin, preventing wrinkles. Use also for pore-deep cleansing. *Now contains "skin-vitamin".*

POND'S VANISHING CREAM
Removes roughness, smooths and softens the *outer*-skin. Use as a skin-softener and powder base. *Now contains "skin-vitamin".*

SEND THIS COUPON FOR THE NEW CREAMS !

POND'S, P. O. BOX 144, BOMBAY

Please send me free of charge sample tubes of Pond's Two Creams containing "skin-vitamin". Also generous samples of Pond's new Face Powder.

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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

ANOTHER FOREIGN FILM AND A FRIENDLY WARNING

India seems to be a popular subject for the foreign producers as we hear that still another firm of London producers is going to produce a picture on India very shortly. Pictures like "The Charge of the Light Brigade", "India Speaks" and "The Drum" have done enough damage to the national prestige of the Indian people by painting them in the darkest colours possible which the foreign mind can imagine.

We are all aware of the storm which the latest picture "The Drum" created in the city. This picture is likely to be banned all over India. And the banning of this picture should provide an object lesson to foreign producers who revel in defaming India.

We hope that the new firm of producers do not follow in these footsteps, but produce a picture, if they really want to do so, with Indian colour, in full sympathy with the customs and traditions of this great land. Thereby the producer will not only make the picture popular with the Indians but at the same time, present to the world true facts about India, which the world so badly needs, at the present juncture.

British National Films Ltd., of London, of which Lady Yule is the largest shareholder, will be shortly producing a picture called the "Daughter of India" with a story thrown in the times of the Moghul Emperor Akbar. Mr. John Corfield, the Managing Director and producer of the picture is already in Bombay for the peliminary reconnoitring. Mr. Corfield will be in India for sometime, and will return to England in October to return again with his unit in January to shoot the scenes of the above picture on the Indian locations.

For his own sake we hope that Mr. Corfield does not commit the same mistake which Alexander Korda committed in producing "The Drum".

India is at all times, a hospitable country of gentlemen who are prepared to extend their sympathy and co-operation to all foreigners provided, the foreigners reciprocate the same sentiment and warmth. If this fact is remembered then we hope there will be no trouble in future.

MARCH OF TIME

By producing "Brahmachari", the Huns Pictures stepped into the lime light of the world as an enterprising firm who are bent on giving novelty in entertainment even at the risk of financial success.

As things actually turned out, perhaps to reward the daring enterprise, "Brahmachari" has become a roaring success. It is high time that the present day producers in India should come to this inevitable conclusion that production of mythological pictures is sheer prostitution of human intelligence. The stories written by Vyas and Valmiki during the ancient times, were only good enough for those times. To repeat them and tell them again in celluloid, in the present fast moving times is to admit an intellectual defeat from the old masters.

The present day civilization is a complicated affair and needs higher minds to interpret its spirit, and provide a beacon light of guidance to society. Life in the present times is entirely different from the life in the olden times. And for producers to give mythological tales to provide as sermons to the present day generation, is something like putting an oil lamp in a modern ball-room.

The present day social picture should have been the only pursuit of all Indian producers. It is pleasant to note that a majority of the producers are meeting this present demand but very few have been trying to add any spice to entertainment. In "Brahmachari" the producers have added that much needed spice to entertainment, which makes it an enjoyable comedy.

And let us tell you that producing a successful comedy is infinitely more difficult and requires more brains than the best of social pictures in the market.

Our producers will do well to follow the example of Huns and march on their tracks to give India those light comedies which are so badly required at the present time.

VITAL TIP TO ADVERTISING PRODUCERS:

In advertising trade, it is a vital principle of success, that a firm of advertising consultants that buy space and write copy for clients should not take up another competitive product to advertise when a similar product belonging to their own client is already

on hand. This creates clash of ideas and both the clients suffer in value and service.

Good advertising firms observe this as a principle while big advertising clients insist upon this as a condition. That is real business.

In India, one advertising agency carries sometimes over six competitive producers at a time, three out of which invariably screen their pictures simultaneously with the result that the same advertising agency doles out stale copies from day to day for different pictures. A foolish and suicidal procedure but there are still producers in the present progressive times, who follow it.

And that is why producers spend more money and get less result. Advertising to prove paying must have its individual brilliance and originality and the agent must have only a single picture to think of new advertising ideas.

At present in Bombay there is a big shortage of good publicity men. The only man who has recently impressed me with good publicity is the fellow who did the newspaper publicity of "Poornima", the latest Prakash picture. Ranjit had a good opening shot for "Gorakh Aya". Sagar's publicity for "Jagirdar" was also a landmark, while the terrific hullabaloo over "Kisan Kanya" would be long remembered.

But barring these few instances Indian pictures do not get good publicity, though quite a good amount of money is often spent by producers.

What we want now is new publicity men and they must be trained men and not mere scribblers. I know one man writing 'copy' for five companies, a sort of a wholesale merchant in trite catch lines written on shirt cuffs. That man is making good money, seeing that he doesn't actually deserve one tenth of what he gets now, but the producers are losing a fortune every month in newspaper publicity at the hands of a useless man.

On an average a big Indian studio spends over Rs. 50,000 per year on newspaper publicity. Hollywood pays that amount to one man, who would be placed at the head of the publicity department merely to think of new ideas.

Indian producers must learn to spend and buy efficient original talent.

AN APPEAL TO RAI SAHEB CHUNI LALL.

Affairs at the Motion Picture Society of India do not seem to be very smooth, if some of the reports

Director: **CHOWDHARY**

For bookings apply:—Kapurchand Ltd.: New Queens Road: Bombay 4.

that we hear are true. Without going into smaller details, let us ask some questions to the Executive Committee of the Society, regarding their recent publication of Indian Cinematograph Year Book.

1. Mr. Haribhai Desai was the original editor of the Indian Cinematograph Year Book and he had edited the said book which was published by the Society and even copies were sent out to a few people. How is that Mr. Desai's name does not appear on the book as the Editor?

2. Some of the copies of the Year Book as originally published, to be accurate, printed, were hastily withdrawn from the recipients. Why? Was it because Mr. Desai, editor No. 1 had written certain irresponsible remarks about several personalities in the Indian film industry? Who sat in judgment over his work and labelled it as irresponsible to deserve a hasty withdrawal?

3. What amount exactly did the Society lose as a result of this "irresponsible" work by way of reprinting and loss of paper? Is it true that the Society had to spend Rs. 2,500 extra?

4. Is it true that some of the members of the staff of the Society had brought it to the notice of the Hony. Secretary, the wisdom of appointing Mr. Desai as Editor when he had no previous experience of a job of this nature? Is it also true that the Secretary did not pay any attention to this recommendation?

5. After the still-born first edition of the Year Book why was Mr. B. D. Bharucha appointed editor of the second edition of the Year Book? How was Mr. Bharucha qualified to do this editorial job? The job was a big affair considering that it cost Rs. 8,000. Has Mr. Bharucha ever done journalism or edited a book of this nature?

6. Is it true that the Society owes a lot of money to several creditors, and is not in a position to meet these payments? If so why? The Society must be having a fixed revenue within which it can certainly manage its expenses. Some one must answer these questions.

We can't find anyone better at the present moment than Rai Saheb Chuni Lall, the new acting President of the Society. Being a responsible man we are confident that Rai Saheb Chuni Lall will look into this matter seriously even at the risk of his very valuable time and once for all organize the Society on new lines.

You have seen many a stunt pictures,
but wait till you see.....

JAYABHARAT MOVIETONE'S

SMASHING STUNT PICTURE

SHAREEF DAKOO

Directed by: SETHI

★ ★

PADMA DEVI the colour Queen in the stellar role————with
NAVINCHANDRA the stunt King

Supported by :—Nurjehan, S. Baburao,
Manchi Thoothi.

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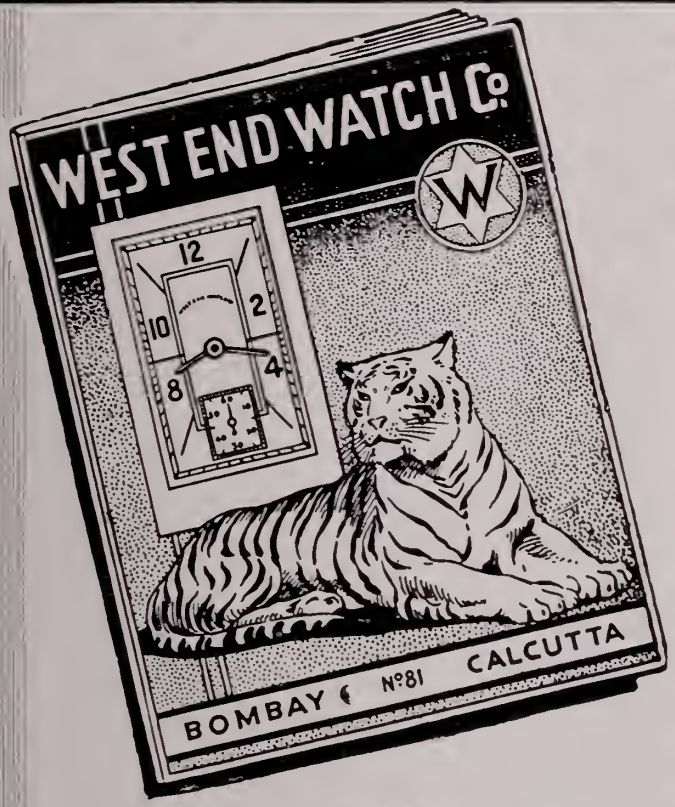
Bombay Telephone Company, Ltd.

Home Street, Bombay. Wood Street, Karachi. Shahpur Road, Ahmedabad.

Stills from "My Son" the next social picture coming . . from Prabhat.

Once more Sagar gives a new picture with a new subject in "Gramaphone Singer". Here are some shots from it. The picture is now running at the Imperial Cinema, Bombay.



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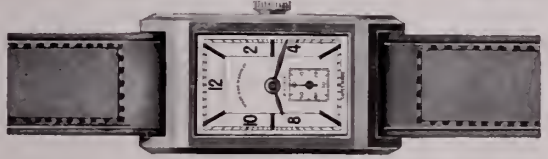
18-ct. Solid Gold ... ... Rs. 120



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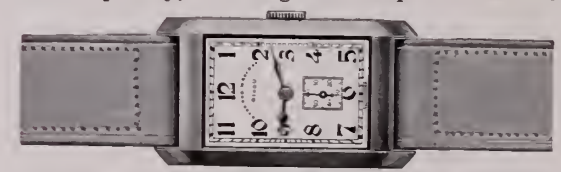
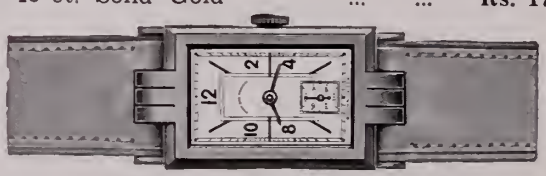
All models available with Plain Arabic or New Style Dials as above.



THE BIJOU REX.
West End Patent Everbright Steel Rs. 66
18-ct. Solid Gold ... ... Rs. 175

I.W.C. SUPER MODEL "A"
18-ct. Solid Gold, Heavy Hand-made Cases ... ... Rs. 240



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18-ct. Solid Gold ... ... Rs. 170

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BOMBAY CALCUTTA

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25,000

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Bonus Award value Rs. 5 for each Three Error solver.

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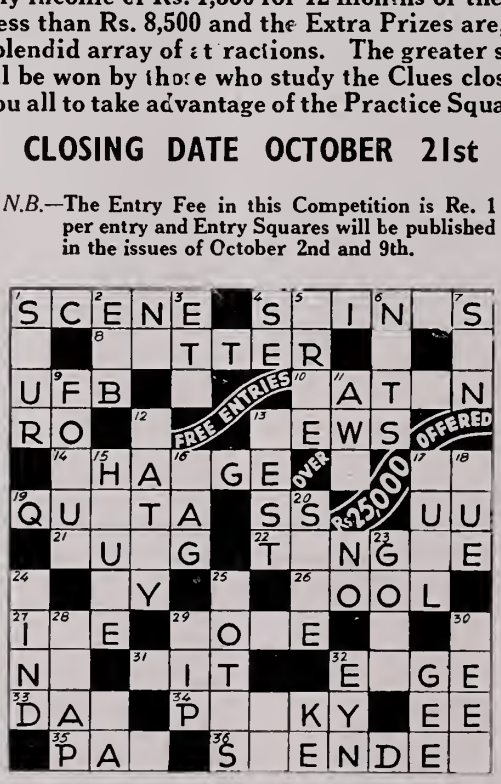
This Offer brings you another golden opportunity of reaping pleasure and profit. The intriguing First Prize consists of a handsome monthly income of Rs. 1,350 for 12 months or the huge sum of Rs. 15,000 Down. The Runners-up cash reservation is no less than Rs. 8,500 and the Extra Prizes are, in themselves, extremely covetable. Free Entry facilities augment this splendid array of attractions. The greater share of these awards will not be won by mere chance or guesswork, it will be won by those who study the Clues closely before recording their solutions For which reason we strongly urge you all to take advantage of the Practice Square below :

CLUES ACROSS

1. Woman or man, if you value your life Keep clear of one 'twixt a husband and wife !
4. Those of wasps are acutely painful
8. Candid criticism often makes a failure this
10. Consumed
13. Clearly subject to rigorous supervision in Germany
14. A severe one often has the effect of making us extremely irritable
19. Part or share assigned
21. Jumbled spelling of *gust*
22. Confused mass of threads
26. None of us is this in his own estimation
27. Anger
29. Unspoken annoyance can often be plainly read in a woman's . . .
31. Proving this in minor role enables many an actor to obtain a star part
32. Brink
33. Becoming this makes many a man absurdly conceited
34. When children are not properly cared for they are apt to become this
35. Allowing his general outlook to be governed by this is apt to stifle a man's individuality
36. This type of young man, rather than the opposite, appeals to most girls

CLOSING DATE OCTOBER 21st

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of October 2nd and 9th.



ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of October 2nd or 9th will be accepted

CLUES DOWN

1. One concerning his courage is apt to provoke high spirited youngster to reckless action
2. To flow back
3. Abbreviation of phrase meaning "*and so on*"
5. The banyan is an Indian one
6. Blocks of metal for screwing on end of bolts
7. Bright this helps to enliven the spirits of many who are past youth
9. An image is not clear to the eye or a lens unless it is in this
11. Reverential wonder
12. Envy of some woman's appearance often provokes other women to such comments
13. There's surely something wrong with the man who doesn't appreciate one
15. Dwelling-place
16. Wives, never "——" a husband when he returns home after a hard day's work !
17. Living this kind of a life is apt to make a man restless
18. Colour
20. Secure from danger
23. Reasonable men are satisfied when their efforts yield a fair measure of this
24. A bitter one often makes one acutely uncomfortable
25. Many political candidates resort to extravagant and insincere promises in order to obtain these
28. To gather by effort
29. Sometimes produces marked change in a person's behaviour
30. Inconsiderate persons are apt to "——" at one who has incurred unhappy notoriety

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THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: H. Roy (Matunga).

Don't you think that the personnel of the Gohar Gold Medal Committee ought to be overhauled, because this year they have erred sadly in their awards?

I think so, and I have already written about it and I also think that the personnel will be overhauled this year.

From: Bashar (Bolarum—Dn.).

What is the nationality of S. Fatehlal of Prabhat and how much is he paid?

Sayed Fatehlal is a Mahomedan gentleman and is paid exactly 1|4th of the profits of Prabhat.

What do you think of Prabhat's policy of not offering appointments to Mahomedans although half of Prabhat's audience is Muslim?

I don't think Prabhat has any particular policy as mentioned by you. They could not have one because among their partners they have a Mahomedan gentleman. Probably, proper Mahomedan artistes are not available and that is why Prabhat cannot take them.

From: Dr. T. H. Rao (Mopidevi).

I want to learn film direction. What shall I do?

In the first place buy some technical books on film production and direction and learn everything about the films. Secondly attend good foreign pictures and all Indian pictures and learn exactly what is the best and what is the second best in direction. After having done this, try to work as an apprentice to some director in the Indian filmdom. And after doing all this, wait for good luck, which may perhaps never come, because film direction in India, unless luck permits, can also be done by street-singers.

From: Mansukh T. Mehta (Bombay).

Will you give me a brief life sketch of Mr. Badami, the Sagar Director?

Began life as a motor mechanic, later sold motor cars, met with an accident and became a film director. The rest, let Heaven's decide.

Has Motilal really left Sagar and what does he do now?

Yes, he has really and truly left Sagar and is now playing the hero's part in a Saraswati picture called "It's True".

From: Behar N. M. (Khairpur Mir's).

Who is better from Azurie and Leila Desai as dancers. Is there any other girl to compete with them?

Leila Desai is better of the two, but the best of all should be Sitara.

From: N. S. Iyengar (Bangalore).

Does not the popularity of an actress depend upon her rare appearance in the public?

I should think so, but some actresses cannot live without publicity and if they fail to appear oftener in the pictures they go out of their way, often forgetting our traditional womanhood and indulge in street-girl stunts so that the people may notice them. Ridiculous! Isn't it?

From: V. J. Nath (Trichinopoly).

How would you rate the following actresses with regard to their acting?—Devika Rani, Uma, Shanta Apte and Bibbo.

From the lot that you have given Devika Rani is of course, the best. Uma's recent performance in "Dharati Mata" beats Shanta Apte, relegating to her the third place. While between Bibbo and Shanta Apte, there is very little to choose.

I want the photograph of Shanta Apte in her normal dress?

I do not know whether she has got one in her normal dress, but you can hope to secure one dressed in the male garb, with a stick for grace.

From: Madhu (Waltair).

I have got a fine personality and a fine voice. But my pimpled face stands in the way of my becoming a star. What can I do?

You may use a couple of bottles of "Fairy Lotion" advertised somewhere in a previous issue. I am told that the medicine has made hopeless faces shine with personality.

From: T. V. R. Chandu (Madras).

I am an artist and would like to become art director. Whom shall I approach?

You should write to Mr. Chandulal Shah of Ranjit and if you are really a good artist, he should give you a job because he needs an art director rather badly.

From: S. M. A. Shola (Lucknow).

If "Baghi Sepahi" is a bad picture (as you have said before), then why did Kardar receive a medal from Hyderabad?

I am wondering why Kardar has not received half a dozen other medals from other Muslim provinces? It's strange that Kardar always gets all the medals that can be given. And in fact he can get as many as he wants as no one seems to be anxious to claim them.

In my opinion, Mehboob, Kardar and Jayant Desai are bad directors.

But they are good men.

From: C. V. Raghunatha Row (Mangalore).

Who are the partners of Prabhat? Who is managing the concern?

Prabhat has four partners, namely, Mr. V. Shantaram, Mr. Damle, Mr. S. Kulkarni and Mr. S. Fatehlal. The concern is managed by all of them jointly.

From: Muni Lall (Dehra Dun).

How much box-office following do the following pairs command and why?

1. Saigal and Uma. 2. Pahari and Kanan Bala. 3. Ashok Kumar and Devika Rani. 4. Shanta Apte and Pralhad. 5. Motilal and Sabita. 6. E. Billimoria and Gohar. 7. E. Billimoria and Madhuri. 8. Surendra and Bibbo.

1. Saigal and Uma draw perhaps, the largest crowds as a result of their names. 2. Pahari Sanyal and Kanan Bala will draw well in future if they are given good musical roles. 3. Ashok Kumar and Devika Rani pictures draw well because of Devika and if the story is good, the pictures run well. 4. Motilal and Sabita draw well because of Motilal's excellent acting. 5. Surendra and Bibbo because of their popularity based on singing and duets. 6. Shanta Apte and Pralhad rank next in importance and draw only because of the excellent trade name of their producers. Shanta Apte in addition gets some publicity of her own to help her pictures. 7. E. Billimoria and Gohar combination only attracts owing to the excellent acting abilities of Miss Gohar. 8. E. Billimoria and Madhuri pictures should be rated last under the present circumstances, as they come in typically tiresome plots.

From: A. S. P. Bhimji (Dar-Es-Salaam).

Is "filmindia" read by most of our Indian actors and actresses?

Read! It's sworn at.

From: E. S. Prakasar Rao (Cocanada).

Who is the best comedian in the Indian films?

Charlie of Ranjit is the only one who has done good work so far and gives a promise of doing even better work if well directed. The rest of the comedians either ape or weep.

From: S. S. Divte (Hubli).

Who gets more pay, whether actors or directors?

The actresses.

From: V. Narayanan (Madras).

Is it true that Shanta Apte has got 12 brothers?

I know that she has got one who called at my office recently and bids bold to become a successful publicity manager for a film star. I think one brother is quite enough but as Shanta Apte happens to be a popular film star and everyone around must be having a brotherly affection for her.

From: V. M. Sukumar (Tellicherry).

I received a letter from Shanta Apte asking for Rs. 2-8-0 for an autographed photo of hers to be sent through her secretary B. Govind. I have received photos from Devika Rani and other big stars, but no other star has ever asked me money for her photographs. If Shanta Apte had no money for postage I could have willingly sent it. But being a Prabhat star I can't imagine this. What do you think of her?

Write to Mr. V. Shantaram of Prabhat as Shanta Apte happens to be their star and her treating the fans, as stated by you, would affect the producers more than the star herself. I think Mr. Shantaram ought to send you a photo with the star's autograph.

From: Ananta Poi Cano (Nova Goa).

Is there any relationship between Baburao Pendharkar, Bhal G. Pendharkar and Master Vinayak? People say they are brothers.

People are often right.

From: S. Desai (Bijapur).

What has happened to Dulari (Imperial) and where is she at present?

The last time I heard about her I was told she was at Amraoti in the place once occupied by another film star.

From: B. Baburao (Mangalore).

From the following which company gives more popular songs? New Theatres, Prabhat, Sagar and Bombay Talkies.

New Theatres and Bombay Talkies would run a close race while Sagar would rank third. Prabhat, in this respect is unfortunately backward.

Between Kanan and Shanta Apte who sings better?

Kanan Bala.

Who is the prettiest star in India?

Devika Rani.

Are there better actors than Nawab and Chandramohan?

Baburao Pendharkar and Prithviraj.

From: Ramnik D. Pandya (Bombay).

We are eager to see: 1. A. R. Kabuli playing Lord Buddha against Rajkumari as Radha. 2. Devaki Bose directing "Khatarwali," featuring Nadia and Ashok Kumar. 3. Atta Mahomed writing the scenario of "Lord Buddha" for Prabhat. 4. Sohrab Mody not playing the leading role in the pictures directed by him. 5. B. N. Sircar appointing Master Mahomed as Music director for New Theatres. 6. Sabita Devi working as heroine in pictures directed by Mehboob with Bhudo Advani as hero. 7. The Motion Picture Society of India selecting "Hunterwali" for Venice Exhibition. 8. Vishnupant Pagnis playing the character of Tippu Sultan. 9. Nur Mahomed 'Charlie' playing Raja Gopichand to be produced by Wadia Movietone. 10. Vithaldas Panchotia knocking his "brains" against one job only.

Don't be sure. Miracles do happen and there's no better place than the Indian film industry for them.

From: K. V. Ramiah Naidu (Nellore).

I do not know the reason why I like Miss Madhuri?

Nor do I why I like Miss Shanta Apte.

From: C. D. Kalla (Vizagapatam).

Who is a greater boxoffice draw. Kanan Bala or Shanta Apte?

From the view point of personal magnetism Kanan Bala is a better draw. Shanta Apte sells on the trade name of her producers.

Who is the greater genius. Shantaram or Nitin Bose?

Shantaram, though Nitin Bose is a close second.

Who is the better musician? Pahari Sanyal or Surendranath?

Between the two Pahari Sanyal is better.

Who is the better comedian, Nemo or Bhudo Advani?

Nemo.

Who is the better villain, Ishwarlal or Nayampalli?

Ishwarlal.

Who is the better dancer, Sadhona Bose or Sitara?

Sitara is good in classic interpretations, while Sadhona Bose is a splendid show woman.

Who is more advanced in years, Madhuri or Sabita?

Sabita looks more so.

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3. Lalji Hemraj Haridas, Calcutta. for Bengal & Burma, circuit.
4. Bombay Pictures Corporation, Bangalore City. for South India.

Sunita Devi & Ila Devi
Shots from "The Cat" Ranjit's social comedy now running at the West End Cinema in Bombay.

Sunita Devi & Ishwarlal

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★ ROSE
★ BABA VYAS

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A Saraswati Picture

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Directed by: CHOWDHARY

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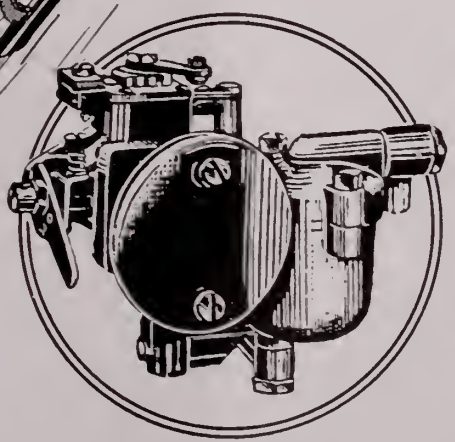

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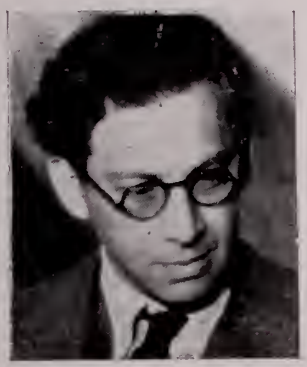
Korda's Libel on India

"The Drum" a Mischievous British Picture

(By BABURAO PATEL)



Alexander Korda, the Hungarian, who produced "The Drum".

Alexander Korda, that Hungarian god father of the British film industry has produced "The Drum" and in doing so thinks that he has achieved something unique in the field of film production. Which, of course, is all wrong. What Korda has done is, to go out of his way and produce a picture to support the British Imperialism and in the same breath insult India.

What the British themselves could not explain, Korda has tried to justify in "The Drum". Time honoured pot shots which the British regularly take at the brave Pathans under the guise of restoring peace and order on the frontier have been glorified by the colourful brush of the Technicolor.

The story is silly. At least it looks so in the present times, when everyone knows more about the Frontier than before. It doesn't make any difference whether A. E. W. Mason wrote it or his grandson has written it. This is not the story which a wise and businesslike producer should revive in the present times.

But Korda seems to be neither wise nor businesslike. Otherwise he wouldn't have hurt India so badly by producing a picture that helps to perpetuate imperialism in these fast moving times of democracy.

What does Korda care, as long as he and his brother and the other Kordas in the world are nursed and fed by the British film industry. And the British would need some Hungarian to do such jobs.

"The Drum" is a story of the Frontier in which the British step in to interfere in tribal politics simply because some overfed military officers don't like the face of one of the chieftains.

The chieftain who is quite capable of settling his own affairs considers the kindly interference of the British as presumptuous and just for this 'crime' of free thinking the British step in with their military and bore bullet holes through thousands of brave Pathans, incidentally providing splendid target practice so badly needed for the soldiers to keep their guns and spirits in order.

And having done all this, there is an interval of peace during which the British soldiers start spooning with some Residency girls. A romantic interlude for the 'brave'.

And once again excited by over indulgence in food, rest and romance, the blood cells burst and they rush again into the hills to remove one chieftain and place another on the pile of a thousand brave corpses.

That is what the "Drum" tries to portray and justify. The British film industry, with the help of their Hungarian tool, has produced a libel on India.

In near future, Britain will need India more than ever before and this is certainly not the way to woo the Indians. What does the Hungarian lose, as long as he gets some fun by keeping a distance between India and Britain. But Britain must think in terms of empire prestige and not provide a play ground for the frolics of an irresponsible Continental producer.

Mr. Baburao Patel, kicks a hole right through "The Drum".

Why India Objects!

And what does India object to in "The Drum"? Read the list yourself.

1. The entire spirit of the story is anti-Indian. Right from the beginning a laboured attempt has been made to prove the superiority of the white skin.

2. The technicolor seems to have been used to show the skin colour of Sabu who plays an important part of the prince in the story. When everyone, including some thousand extras are shown as dressed or overdressed, Sabu, the prince of his people is shown with a half naked body. Was it a subtle ruse to dab Sabu's dark colour on the minds of the white people? The majority of the Pathans are a fairer race than the British. How then does a prince happen to be darker than his people? Sabu originally comes from South India where people are generally dark. To show Sabu as a prince of the Frontier is sheer miscasting and asking the people to stretch their imagination and believe something that is impossible. British studios would not commit such a clumsy mistake in casting when

Sabu, Korda's chief instrument of anti-Indian publicity.

they are out to compete with Hollywood. So there must be some other motive for this obvious "mistake".

3. When Carruthers, the traditional Captain of the British army on the Frontier asks Sabu: "Will you promise me to speak the truth always?" The prince says "Always, that is difficult...." As if the British always speak the truth. Shall we make a list of the historical lies of the British as a race?

4. Raymond Massey as the Pathan Chieftan says to the white heroine of the story: "I kiss your feet lady. I am your slave.....". How many Mahomedans or Pathans, since the world began, have kissed the feet of a white woman? Yet Korda has found one.

5. If you don't paint the Pathans as wily and treacherous the lily will lose its colour. So Korda makes his Pathan Chieftain (Raymond Massey) invite the British Carruthers with his kindly soldiers for dinner and there the chieftain jumps on the trusting British soldiers and kills them with machine guns and sabres. Curiously enough only the white soldiers are taken into this conflict. Where was the Sikh and Indian constabulary which was shown earlier in the picture?

6. When Sabu runs away with a stab from a murderous Pathan (of course, from one of his own race) he is sheltered and protected by the only British woman, Mrs. Carruthers. The lady dresses his wound and takes a motherly interest in the boy and makes much of him by showering plenty of kindness on him. The "love" and "kindness" of the British incidentally serve as a contrast to the murderous assault of the Pathan. Clever, isn't it?

7. Even a drum boy in the British army must be a better person, a better hero, even a better human being than a Muslim prince. The Muslim prince is made to think such a lot of the young British drummer that the British army might have been defamed had the drummer boy been shown as less resourceful and sporting.

8. To maintain a sense of fairness, Mahomed Khan, a tribal chief is shown as a faithful friend and ally of the British who dies in a jail, setting an example to the other Pathans and showing them the "wisdom" of friendship with the British even at the expense of his tongue which the brutal Pathan has cut off. How glorious!

9. The polo match is a clever piece of human psychology. Ghul (Raymond Massey) the Pathan Chief, is shown as excelling the others (The British) in polo but in allowing him to win the game a laboured attempt has been made to stress his native ferocity and cold determination to mow down opposition. On the other hand the British unit, composed of a captain, a doctor, a colonel and few others, takes the beating in the proverbially English sporting spirit. The British can be nothing else but sportsmen, whatever the circumstances. Perhaps potting human beings is also sport.

10. The British Governor at Peshawar takes the exact amount of time that is necessary for a responsible British officer to believe Sabu, when he comes with the news of danger to his 'friends', the Carruthers. This interval enables the Carruthers to be completely in danger from which only the exemplary chivalry of the British can save them. One point, however, must be noted that the British army always needs the last moment and a tight corner to come out with its best. Ordinary skirmishes are usually left to the Indian troops.

A hundred more things can be pointed out to immortalize Korda's monumental work for imperialism.

And if the Indians protest against a picture of this kind, they are just ungrateful to the ruling race of white people and cannot appreciate the sincere efforts to establish peace and security on the frontiers.

BOOKS OF THE MONTH

"IDEA & FORM—1938"

(Published by G. T. Cheshire & Sons Ltd., Coventry Street, Kidderminster, London).

Edited by Edgar M. Firth, published as an annual by the publishers of "Gallery" an outstanding magazine of international photography. The present book contains 140 pages of very interesting material giving 60 excellent photographs and with very enlightening commentary on them. It is likely to be immensely useful both to amateur and professional photographers alike and in addition we recommend it to all students of art.

(The following books have been received rather late in the month and will be reviewed in the next issue.)

"BOOM TOWN"

By: Jack O'Connor; Published by Constable Co., Ltd., 10-12, Orange Street, London W.C. 2. 314 pages. Price 7/6.

"FILMS IN THE MAKING"

By: Robb Lawson; Published by Sir Issac Pitman & Sonc Ltd., Parker Street, Kingsway, London, W.C. 2. 132 pages. Price 2.

"FILM & SCHOOL"

By: Helen Rand & Richard Lewis; Published by D. Appleton Century Co., Inc., 34, Bedford Street, Strand, London, W.C. 2. 180 pages. Price 4/6.

"The Drum" Provokes a Nation

"Filmindia" Launches the First Protest Film to be Picketed All Over India

83 Persons Arrested in Bombay

Nation Condemns The Picture

Madras Government Bans "The Drum"

On the 29th of August, "filmindia" came out with its smashing editorial about "The Drum" pointing out in no unmistakable terms the anti-Indian element in the picture. **This was the first word on the subject as no one knew anything about "The Drum" till then.**

On the 30th, the editor forwarded copies of "filmindia" to the different provincial Prime Ministers and leading journalists of the city.

On the 1st September "The Drum" was released at two cinemas simultaneously in the city.— The "Excelsior" and the "New Empire".

On the 3rd September Mr. S. A. Brelvi, the Editor of "The Bombay Chronicle" came out with a personal article on "The Drum" condemning, the imperialist propaganda contained in the picture with the following words:

> "The object of the film is obvious. It is to glorify British imperialism and create an impression in the minds of those who see it that the frontier tribesmen are a horde of wily, treacherous and ferocious men and that Britain is performing an unselfish and beneficient task in dealing with them in the manner in which she has been doing".

Mr. Sohrab Mody is the elder brother of Mr. Keki Mody. Sohrab is enthusiastic about film production. He conducts the Minerva Movietone and his picture "Vasantee" will soon come to the screen at Minerva.

Baburao Patel's Telegram to Premier

In the afternoon, Mr. Baburao Patel sent the following telegram to the Hon. Mr. B. G. Kher, Prime Minister, the Government of Bombay:

> "Reference our letter thirtieth re: editorial "filmindia" September issue published on the 1st regarding the film "The Drum" now running in Bombay, our views strongly supported by the eminent journalist Mr. S. A. Brelvi, the editor of "The Bombay Chronicle" in to-day's issue. Request immediate action. At least provincial Congress Governments must uphold national prestige by banning such anti-Indian films and setting example to foreign producers for future".

By evening several dailies had come out with the protest smashing "The Drum" to bits. Mass meetings were organised at several places in the city and the leaders addressed several meetings explaining to the people the insinuation and the insult in the picture.

On the 4th September a country wide protest was broadcast and all the national papers supported the original view taken by "filmindia".

From the 5th to the 9th numerous protest meetings in the different parts of the city were held and one and all condemned "The Drum". Mr. Aziz Laljee, leader of the Muslim Nawajawans sent the following telegram to the Hon. Mr. K. M. Munshi, the Home Minister.

> "Respect public sentiment. Request stop immediately screening Drum film".

In the afternoon on the 8th a deputation consisting of prominent leaders like Aziz Laljee, Mahomed Amin Azad, Yousuff Moledina, Mahomed Ahsan and Ibrahim

Mr. Keki M. Mody, the enterprising Mg. Director Western India Theatres, controlling "New Empire" and "Excelsior" Theatres in Bombay. Mr. Mody showed exemplary courage in running "The Drum" in the face of the severe public protest.

Patel waited on the President of the Bombay Board of Film Censors.

A huge procession of all communities marched to the two cinemas in the evening and demonstrated exactly how much the people felt about the anti-Indian propaganda in the film.

"DOWN WITH KORDA"

"Down with Korda" and "Smash the Drum" were the two deafening cries of the huge mass of people that collected in the evening at the Azad maidan. Numerous speakers condemned the picture over and over again and it was decided to resort to peaceful picketing at the two cinemas.

EXHIBITORS ADAMANT

Several leaders approached the theatre owners and asked them to stop screening the pictures, but they did not pay any heed to the voice of the people.

In the meanwhile "filmindia's" agitation with the Government was steadily taking shape and Government was inclined to favour a stricter control over similar films in future.

"filmindia" appealed to the members of the Bombay Legislative Assembly and canvassed their support for short notice questions and motion of adjournment.

46 ARRESTS IN TWO DAYS

On the 10th and 11th, peaceful picketing was resorted to at the two cinemas. But the police didn't seem to like this and then started the wholesale arrests of peaceful picketers.

One after another 46 people were arrested and there ended the last show of Sunday the 11th.

QUESTIONS IN THE ASSEMBLY

On the 12th September the film "The Drum" figured in the Bombay Legislative Council. Replying to a short-notice question by Mr. Ali Bahadur Khan, M.L.A., the Hon. Mr. K. M. Munshi, the Home Minister stated "that the film "Drum" was at present being screened in Bombay. The film had been objected to by "filmindia" and "Bombay Chronicle".

POLICY & UNDERTAKING

Replying to a further questoin, the Minister stated that **"it was the policy of the Government of Bombay to prohibit anti-Indian films. The films which were offensive to Indian national self-respect, will not be allowed to be shown."**

To an enquiry from Sir A. M. K. Dehlvi, M.L.A., the Minister stated that "he was aware that there were protests against the film named, "The Tiger of Eschnapur". Government had instructed the Board of Film Censors in regard to this film and had asked them to give particular attention to this film and send a report to government together with a synopsis of the film and the Board's opinion."

Replying to Mr. K. F. Nariman, M.L.A., the Minister stated that "the members of the Censor Board would look after national interests of the country."

PEACEFUL PICKETING LEGAL

Replying to a question from Mr. Ali Bahadur Khan M.L.A., the Minister stated that "it was not the policy of the government to interfere with peaceful picketing so long as there was no contravention of the existing laws."

And on the day the "Drum Boycott Committee" was formed with Maulana Mahomed Irfan as the President. The Boycott Committee sent the following telegram to the government:

"Re: Drum picketing 46 peaceful picketers arrested who were refused bail. Public feelings inflamed. Picketing will continue. If government considers picture objectionable why permit exhibition? Picture inflames public feelings by false and contemptuous treatment of Frontier Indians. Unless immediate steps taken situation grave and serious."

"FILMINDIA" COMPELS ATTENTION

On the 13th Mr. S. H. Jhabhwalla M.L.A. tried for an adjournment motion in the Assembly but did not succeed owing to the House having pressure of work. Picketing at the cinemas continued. "filmindia's" agitation drew the attention of the leading Muslim Baronet Sir Currimbhoy Ebrahim. And in a letter to the daily papers Sir Currimbhoy wrote:

"In my opinion it is clear from the film that efforts had been made to degrade the Muslim characters portrayed in the film of the Frontier Provinces"—"I can frankly state that "The Drum" or any film of this description is definitely detrimental to the Indian national self respect. It is quite evident from the film that a continuous effort has been made in the various Muslim characterizations of the play to depict what will be termed not only unhistorical but uncivilised and primitive with a view for a definite anti-Indian propaganda".

OVER SIXTY ARRESTED

On the same day Yusuf Moledina sent another telegram to Government on behalf of the Boycott Committee:

"Inspite of Government reply allowing peaceful picketing over 60 arrested. Police encroachment upon civil liberty unjust. Arrests still continue."

HINDU LEADERS JOIN

A huge meeting of all communities was held in the evening at the Azad maidan at 5 p.m. Messrs. Nimbkar and Purshottamdas Tricumdas prominent labour leaders addressed the meeting condemn-

ing the "Drum". Mr. Purshottamdas in the course of his presidential remarks said that there were two issues in the matter. "Firstly the film was based on a book written by one whose anti-Asiatic prejudices were notorious. The present Censor Board which had many times in the past disregarded the protests of Indians was being continued and the Congress Ministry should alter it soon. The second issue was the legality of the arrests for peaceful picketing The Bombay High Court had given a ruling holding such picketing as lawful."

A series of more protest meetings in the night of the 13th in different parts of the city and the last day of the city exhibition dawned.

83 PERSONS ARRESTED

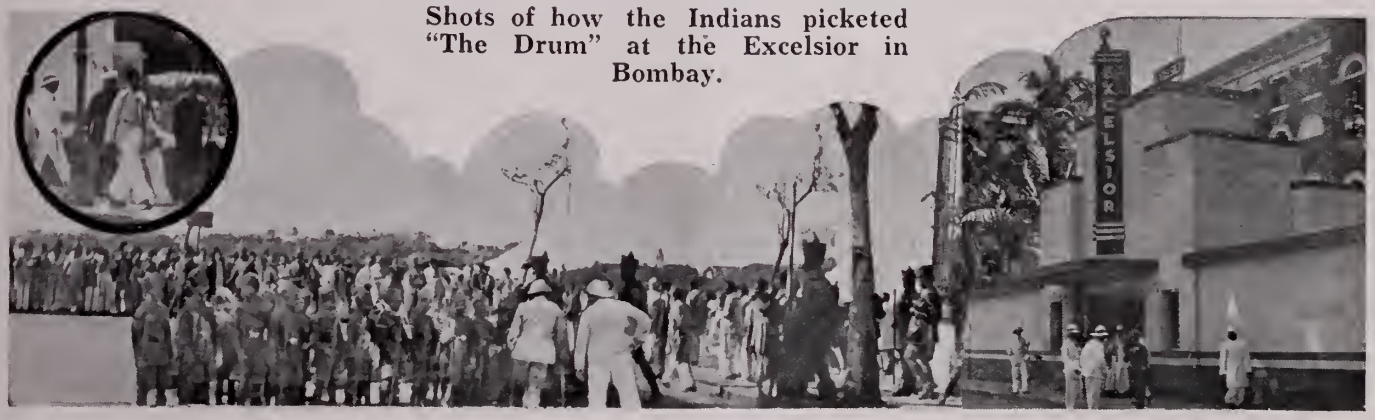
On the 14th in a stunning editorial "The Bombay Chronicle", the leading Indian daily, once again condemns "The Drum" and calls upon the Government to stop its run. Writing on the film and the Censor Board, the Editor says: "The personnel of the Board required to be changed and certainly a Police Commissioner is the last person to be the guiding spirit of such a Board. We wish the Home Member had found time to see the film himself before relying on the judgment of the Board. The film is objectionable, because it is a very insidious attempt at pro-British propaganda, the danger of which will be realized by those who know something of the present Frontier policy of the British Government, of the criticism which it has evoked in India and outside and above all, of the character of the tribesmen themselves."

By evening of the 14th, the last day of the picture's run 83 persons were arrested for picketing.

That is how British imperialism was brought home to us with the help of the Congress Ministry in Bombay.

"The Drum" was due to be released at Madras on the 17th. But as we go to the Press, we understand that "Adventures of Tom Sawyer" had to take its place rather suddenly, as the Government of Madras has put a ban on the picture though the Muslim censors passed it after cutting a few feet

Shots of how the Indians picketed "The Drum" at the Excelsior in Bombay.



A British Bureaucrat's Opinion on "The Drum" Should Make Some Congress Ministers Blush!

(Sir Francis Younghusband, famous author, diplomat, publicist and politician was the Political Agent, from 1893-1894, at Chitral (the State where "The Drum" was filmed) and was sent later on as special correspondent to "Times" in Chitral Expedition in 1895. He worked as Political Agent at Indore 1902-1903 and as British Resident in Kashmir 1906-1909. An unknown British friend in London after reading the September issue of "filmindia" sent to us by air mail a cutting of the letter Sir Francis wrote to The Editor of "Times", London, and which appeared in the paper on the 3rd September 1938. What Sir Francis says, of course, from the British view point, should count in this world of opinions: The Editor).

Sir,

The celebrated film "The Drum" now again being exhibited in London, proposes to be a picture of life on the Indian frontier. I have just seen it for the first time. The mountain scenery of Chitral is superbly portrayed. **But the action is deplorable. It gives the impression that the frontier is run by mistrust and force.**

Now mistrust begets mistrust. A mistrustful man never gains the confidence of those astute judges of human nature, the frontier tribesmen. But a trustful man does. There are still living two other frontier officers besides myself, namely, General Bruce and Col. Gordon, who were in Chitral over forty years ago in the first delicate stages of establishing our relations with the ruler: and neither of us built up his influence over the frontier people by mistrust. We know as well as anyone their failings and delinquencies, but we were trustful men and won their confidence.

It is lamentable that this film should be going over the world conveying so false an impression of the way in which the Indian frontier is controlled.

Sd. Francis Younghusband.
1st September 1938.
14, Ashly Gardens,
London, S.W. 1.

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2305

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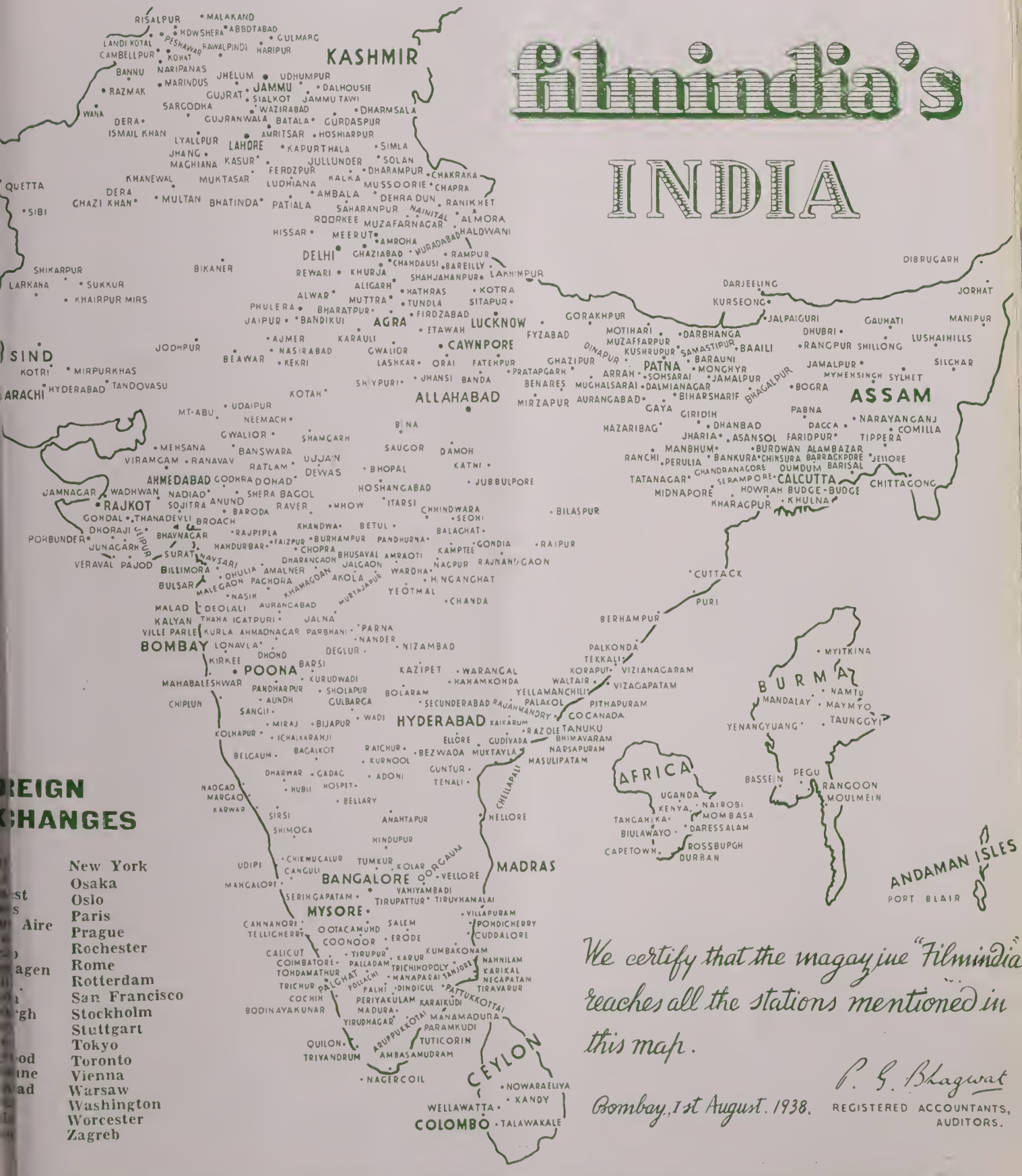

We certify that the magazine "Filmindia" reaches all the stations mentioned in this map.

P. G. Bhagwat

Bombay, 1st August. 1938.

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7 Phoenix Talkies, Pondicherry
8 Kunhappu Cinema, Trichur
9 Majestic Cinema, Trichur
10 City Touring Talkies, Trichur
11 Sharda Cinema, Trichur
12 Varthen Talkies, Trichur
13 Giri Ram Talkies, Erode
14 **Oriental Talkies, Salem**
15 Coronation Talkies, Madura
16 **Lakshmi Talkies, Bangalore**
17 Lakshmi Talkies, Tinnevelly
18 Variety Hall Talkies, Coimbatore
19 New Imperial Talkies, Oorgaum (K.G.F.)
20 Shree Gajanan Talkies, Amalner
21 Royal Talkies, Junagadh
22 Bajarang Talkies, Belapur
23 Coronation Talkies, Rampur
24 **Nagarniwas Cinema, Dewas Sr.**
25 Mooken Talkies, Trichur
26 Plaza Talkies, Colombo
27 N. V. G. Balsamy, Dindigul
28 Opera Talkies, Vellore
29 Rajaram Talkies, Tanjore
30 Gowder Picture Palace, Palghat
31 Shri Lakshmi Talkies, Karanja
32 Imperial Cinema, Trichur
33 Murugananda Talkies, Tiruvadi
34 Shri Nataraja Talkies, Lalgudi
35 Mahabir Talkies, Akot
36 Shri Lakshmi Talkies, Ellichpur City
37 Azeem Talkies, Nanded
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39 Chand Talkies, Kotah
40 Shree Chitra Talkies, Mangalore
41 Prakash Talkies, Ahmedabad
42 Silver Jubilee Talkies, Periakulam
43 Jayaram Talkies, Cannanore
44 Kohinoor Talkies, Paramakkudi
45 Shree Krishna Touring Talkies, Akola
46 Paramount Talkies, Ujjain
47 Shree Ganesh Talkies, Gondia
48 Sri Narayan Talkies, Inchalkaranji
49 Sri Meenakshi Talkies, Virudhunagar
50 Krishna Talkies, Sunam
51 Shree Mahavir Talkies, Seoni
52 Dhruva Talkies, Pachora
53 New Gloria Talkies, Sinkheda
54 Sri Bharati Cinetone, Villupuram
55 Venus Talkies, Saharanpur
56 Shalini Cinetone, Kolhapur
57 Imperial Talkies, Gojra
58 **Alfred Talkies, Bombay**
59 Sagar Movitone Co. Bombay
60 Gaiety Talkies, Trichur
61 Shri Maharajkumar Sahib Bahadur, Kotah
62 **Silver Talkies, Bhavnagar**
63 Royal Talkies, Malegaon
64 Jos Theatre, Trichur
65 Oriental Touring Talkies, Iynavaram
66 Shree Venkateswara Cinema, Ramachandrapuram
67 Shree Krishna Talkies, Poona
68 Patni Picture House, Chhindwara
69 **Central Talkies, Gwalior**
70 Moti Talkies, Nandurbar
71 Universal Touring Talkies, Sangrur
72 Shri Krishna Talkies, Hissar
73 Prem Talkies, Barnala
74 Shree Sharda Talkies, Ratlam
75 Nand Kumar Touring Talkies, Rewari
76 Udaya Talkies, Palghar
77 **Deccan Talkies, Poona**
78 Ernemann Touring Talkies, Jaggayyapet
79 York Talkies, Ahmednagar
80 Royal Talkie Distributors, Maudra
81 Gulshan Talkies, Veraval
82 Raja Talkies, Rajapalayam
83 Hind-Mata Talkies, Yeola
84 Golden Touring Talkies, N. Parur
85 Huns Talkies, Belgaum
86 Empire Talkies, Rander
87 Regal Talkies, Vaniyambadi
88 Arun Talkies, c/o Leela Touring Talkies, Kurnool
89 Shree Krishna Talkies, Cocanada
90 Bombay Touring Talkies, Tasgaon
91 Srinivas Cinema, Gudivada
92 Rainbow Talkies, Poona
93 Saraswathi Touring Talkies, Challapalli
94 **Palace Talkies, Bangalore.**
95 **Central Talkies, Ahmedabad**
96 Prabhat Talkies, Nipani
97 Bassein Talkies, Bassein
98 Gothamchand Touring Talkies, Tiruvottiyur
99 Saravana Talkies, Ambur
100 Muthukumar Touring Talkies, Pennadam
101 Hollywood Talkies, Tenkasi
102 Elizabeth Touring Talkies, Kottur
103 Raja Touring Talkies, Cumbum
104 Shri Lalitha Talkies, Bapatla
105 Kamakshi Talkies, Vridhachalam
106 Balasubramania Talkies, Erode
107 Saraswathi Talkies, Devakottah
108 Pearl Theatre, Ayyampalli
109 Radha Touring Talkies, Red Hills
110 Kumaran Talkies, Alandur
111 Sridharan Talkies, Kallakurchi
112 Saraswati Cinetone, Poona
113 New Shivaji Talkies, Harigaon
114 New Globe Talkies, Anjangaon
115 Dig Vijay Talkies, Jamnagar
116 Arun Talkies, Gadag
117 **Gulshan Talkies, Veraval**
118 Kohinoor Talkies, Nandurbar
119 Balbir Talkies, Balaghat
120 Sundaram Talkies, Shiyali
121 Lakshmi Talkies, Arni

Bold types indicate double Machine.

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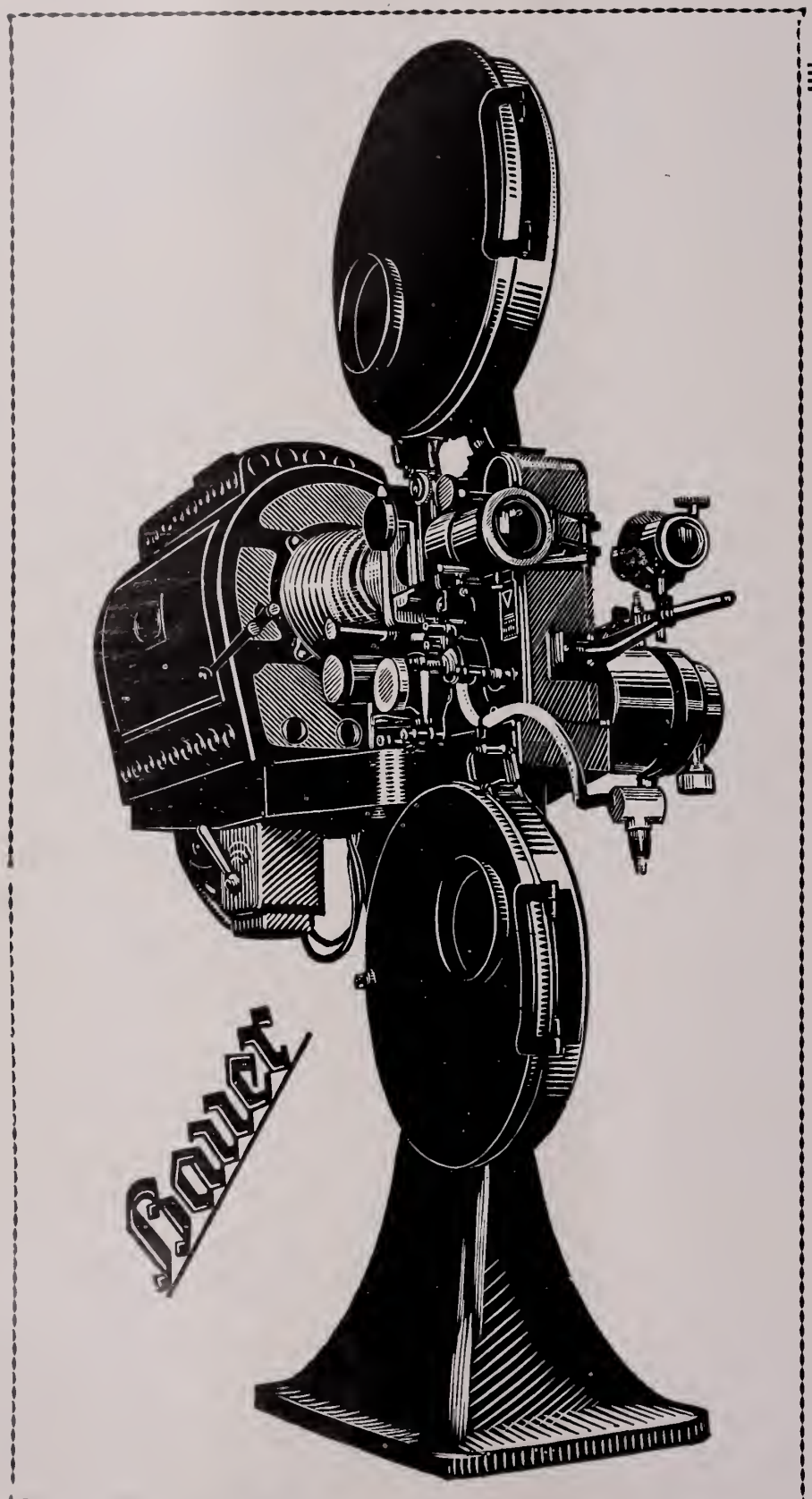
122 Radhakrishna Talkies, Pallavaram
123 Karunambika Talkies, Avanashi
124 Ramalingam Talkies, Arcot
125 Meenakshi Talkies, Tiruppattur
126 Popular Talkies, Tiruchendur
127 New Mangrol Talkies, Mangrol
128 **Prabhat Talkies, Sholapur**
129 Godavari Theatre (Talkies), Manmad
130 Central Talkies, Jetpur
131 Regal Talkies, Dharwar
132 Sivakami Sundari Talkies, Tirukoilur
133 Sardar Talkies, Malegaon
134 Vishnu Talkies, Dharampuri
135 Harihar Talkies, Pakapatan
136 Chandra Talkies, Batlagundu
137 Coronation Theatre, Utharamelur
138 West End Talkies, Salem
139 Gopalkrishna Talkies, Rasipuram
140 Sri Nambu Talkies, Rameswaram
141 Purna Talkies, Madurantakam
142 Rahmania Talkies, Mysore
143 Jaya Touring Talkies, Arcot
144 Ranga Vilas Theatre, Trichinopoly
145 Paradise Touring Talkies, Bassi Pathanan
146 Majestic Talkies, Viramgam
147 Bharat Touring Talkies, Karmala
148 Shri Lakshmi Talkies, Mehsana
149 Sri Velavar Touring Talkies, Jayakondacholapuram
150 Muthu Talkies, Aruppukotah
151 Coonoor Talkies, Wellington
152 Murugar Talkies, Hospet
153 Balkrishna Touring Talkies, Tiruvottiyur
154 **Annamalaiyar Talkies, Kottayur**
155 Kannan Talkies, Ranipet
156 Kannan Talkies, Conjeevaram
157 Radhakrishna Touring Talkies Mannachanallur
158 Lalitha Touring Talkies, Atur
159 Rajalakshmi Talkies, Wandiwash
160 Ganesh Touring Talkies, Sholingar
161 Roxy Talkies, Trichur
162 Coronation Talkies, Chetpet
163 Great Indian Cinema, Trichur
164 Rama Krishna Touring Talkies, Chidambaram
165 K. R. Kasi Viswanatham Chettiar, Devakottah
166 Paramount Talkies, Trichinopoly
167 Erskine Cinema, Aruppukotah
168 Saraswathi Stores, Madras
169 Cine-Ideal, Cuncolim (Salcete-Goa)
170 Anand Touring Talkies, Karjat
171 **Kishore Talkies, Alwar**
172 Laxmi Talkies, Montgomery
173 Laxmi Talkies, Igatpuri
174 Leela Touring Talkies, Vapi
175 Huns Pictures, Kolhapur
176 Angel Talkies, Narasaraopet
177 Shri Ramdas Talkies, Pachora
178 Vasant Talkies, Davangere
179 Shree Cinema, Cambay
180 Vijayanand Talkies, Nasik
181 Laxmi Talkies, Baroda
182 Partap Vijay Cinema, Baroda
183 **Roxy Talkies, Delhi**
184 Mohan Sound Studio, Andheri
185 Desai and Co., Lahore
186 **Anoopam Theatre, Bhavnagar**
187 **Famous Pictures, Bhusaval**
188 Pioneer Picture Palace, Nagercoil
189 Modern Talkies, Sulur
190 Amritsar Cantt. Cinema, Amritsar
191 Shree Shivaji Talkies, Shendurni
192 Vishnu Talkies, Raver
193 Shree Durga Talkies, Wardha
194 Circle Talkies, Nasik
195 Har Hareshwar Talkies, Pimpalgaon
196 V. O. Touring Talkies, Trichur
197 **Hassan's Pavilion, Delhi**
198 Saraswati Talkies, Sinner
199 Sonpal Talkie Film Service, Calcutta
200 Shree Krishna Talkies, Akola
201 Shankar Talkies, Purulia
202 Kohinoor Talkies, Bantva
203 Mr. Nariman, Moulmein (Burma)
204 Shajahan Talkies, Atpore (Bengal)
205 Prabhat Talkies, Chopda
206 Sivakumar Touring Talkies, Nannilam
207 Vijayalakshmi Talkies, Madras
208 S. Gomathinayagam Pillai, Ambasamudram
209 Hanuman Touring Talkies, Narasaraopet
210 Vel Touring Talkies, Veeravanallur
211 Krishna Kalamandiram, Gudlavelleru
212 Bharatmata Talkies, Chetpat
213 Popular Talkies, Irinjalakuda
214 S. A. Rahim Theatre, Periakulam
215 Siddeswara Touring Talkies, Elampalli
216 S. Chidambaram Pillai, Ambasamudram
217 Kaleeswaran Talkies, Cranganore
218 Joyce Talkies, Cochin
219 Majestic Talkies, Parur
220 Lakshmi Talkies, Mailpatti
221 K. A. Mohd. Abdul Khader, Koothanallur
222 **Bombay Cinema, Kharagpur**
223 Dilbahar Talkies, Pattoki
224 Hansa Theatre, Narayanganj
225 Cinema, Wana, (Waziristan)
226 Prince Talkies, Ankleshwar
227 H. J. Mohd Shafi, Tandlianwala
228 Kalapi Talkies, Cutch Bhuj
229 **Simla Talkies, Multan Cantt.**
230 Saroj Movietone, Bombay.
231 Wadia Movietone, Bombay
232 Shree Datta Talkies, Shirpur
233 Brothers Touring Talkies, Pind-Dadan-Khan
234 Nazir Talkies, Amalner
235 Central Talkies, Gondal
236 Union Touring Talkies, Ahmedpur East
237 Raja Talkies, Tumkur
238 Public Talkies, Ltd., Montgomery
239 Krishna Talkies, Ratodero
240 Shalimar Talkies, Belgaum
241 Garrison Theatre, Ahmedabad



242 Kumara Talkies, Tirutani
243 Dhanalakshmi Talkies, Elampalli
244 Bharata Touring Talkies, Puttur
245 K. C. Chacko, Trichur
246 M. D. Joseph, Trichur
247 Coronation Talkies, Tuticorin
248 M. Sivabhushanam, Madras
249 Shanmugananda Talkies, Kodambakkam
250 Union Touring Talkies Chiniot
251 Hira Touring Talkies, Rahimyarkhan
252 Sayed Abdul Qadir Shah, Ahmedpur East
253 Rajmahal Talkies, Muzzafargarh
254 Lakshmi Film Co. Bangalore
255 Vasant Talkies, Bassein
256 Bharat Touring Talkie, Tasgaon
257 Ganesh Talkies, Sinner
258 Vishwa Mitra Vaish, Banda
259 V. O. Thomas, Trichur
260 Jayashree Talkies, Bijapur
261 Sri Satyanarayana Touring Talkies, Kaladipet
262 A. M. Muniappa Chettiar, Dharampuri
263 Empire Talkies, Hassan
264 Raja Talkies, Aruppudottai
265 Somaraju Talkies, Peddapuram
266 Lakemi Touring Talkies, Udamalpet
267 Moti Mahal Talkies, Calcutta
268 Lakshmi Talkies, Sibsagar, (Assam)
269 Jai Bharat Talkies, Joypurhat (N. Bengal)
270 Biswanath Talkies, Sarisabari, (Dt. Mymensingh)

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Howlers of the Month

"Lala Alopi visited the studio and whispered a few things into Director Rajhans' ear which made him blush and beam with pleasure" reads a studio report of Ideal Films. Lucknow. "Blush"! what do you think Lalaji must have said —and in Lucknow? We thought Lalaji had retired from this sort of thing long before.

* * *

Kardar is so much on the mind of the "Movies" that old Kriparam while writing of Korda says "Alexander **Kardar** stands second to none in harming India through his pictures." (Vide pp. 20, 11th September 1938). Whichever name is misplaced, the news seem to fit in rather well.

* * *

The latest Huns picture "Brahmachari" (The Bachelor) has proved a sensational success in Bombay. The hero (Vinayak) begins as a sworn bachelor and after going through numerous 'mishaps' in a world infected with women, and particularly by that bad epidemic—the modern girl, ultimately falls into the lap of a persecuting young beauty where his bachelorhood is dissipated. Atre, the brilliant writer, in writing this story for the screen has rudely shaken the placid masks of several people. Here's how some of them should feel while seeing the picture.

Baburao Pendharkar: (with a toothpick in hand). I was one of the first to advocate bachelorhood. (People have already forgotten that I was once married). You see bachelorhood is a profession that pays strange and sweet dividends.

Baburao Patel: What does that fellow Atre, with his size and possibilities, mean by asking people to be bachelors. I would rather tell them to be old Moghuls.

B. P. Samant: What a pity, I have to advertise "Brahmachari" now that I am married. Oh, how wonderfully I had held out, but for friends.

Baburao Pai: Marriage is such an expense and worry while bachelorhood such an excuse and solace. Oh! for my lost rights!

Shanta Apte: (swinging a stick in the air): I like Atre's idea. The nation requires healthy bachelors. Many of my friends are strong, full blooded bachelors. Look at my own brother. He is still a bachelor and if I can help it he will remain one all his life.

Baburao Apte: Yes, look at me I am a bachelor, true and honest. The only woman I know is my own sister, and she helps me to live this life of austerity.

Pralhad (Prabhat Actor): Look at me, I am a prize bachelor, though I believe in rescuing any damsel in distress.

V. Shantaram: (curling his hair with the index finger): I wish Huns had produced "Brahmachari" earlier. Keshavrao would not have run out of the firm thus.

Damle (with one eye half closed): I don't blame the hero (Vinayak) with such a heroine (Meenakshi). Anybody should disagree with Atre.

Fatehlal: I wish she gives me a sitting. (Poor Meenakshi!) I shall draw angles which even Baburao Patel can't imagine.

A. H. Gadre: (Editor, Pramod): After seeing "Brahmachari" I should call every public woman a sister and submit to her an apology for my existence. Women are brave after all. And they should not be misused by marriage.

R. K. Rele (Editor, Moving Picture Monthly): I hope the cult of bachelorhood spreads. It will eliminate the necessity of going home. So troublesome it is to meet the same old woman every day.

Mahomed Nazir: (Editor, "Mussavvir"): What a blooming mess, when I had just started organizing my life on English "lines". It is no use showing "her" this picture. She might call back her old boy-friend.

Abid Gulrays: (Editor, "Caravan"): Only if Atre had met my old friend Mrs. Abdulla, his ideas about bachelorhood would have changed in a minute. She has definite views about life and many convincing arguments. She thinks that every young man should get married and I didn't wait for a second telling.

Chandulal Shah: (In defiant words): I challenge Vinayak (The hero of "Brahmachari") to remain a bachelor and remain good in the film industry. We believe in family ties.

Master Vinayak: Chandulal doesn't know me yet. With all these stars twinkling, I might still remain unmoved. You see it is not in my nature to be deeply moved in such matters. In fact, I suspect Atre having got his real inspiration from me.

Chimanlal Desai: (whispering to Bulbul his son): We shall produce a picture with Sabita as the spinster. That will keep the boys spinning.

Sabita Devi: (Dancing with joy) No one could fit the role better than me. I don't like boys.

Mummy: (adjusting glasses): Oh, my Sabita hates men. In India "off ton" you don't get the right sort. Well someday, we are going to Hollywood.

Bibbo: (smiling knowingly): You know most of the scenes in this "Brahmachari" are shot during the day and in day-light. They are alright for that purpose. You know things are always different later in the evening. Atre doesn't say anywhere that people should be bachelors even after dark.

Leela Chitnis: (with a knowing wink): I know Atre and Baburao

Pendharkar too well. One has been married rather a long time now and the other has been a widower. So you can't exactly blame them. "Brahmachari" looks to be their 'alibi'.

Nanasaheb Sarpotdar: (After a heavy meal): This is all tall talk. Bachelorhood! bah! It wouldn't be amiss with Vinayak, but with the others. (In a threatening attitude). Now shall I tell you what happened in my "Guest House"?

Dada Torney: (Pacifying): Oh don't, please, Nanasaheb. After all, boys must be boys. You know we used to be somewhat like that once.

Rose: (affectionately): Chowdhary, what is all this row about remaining a bachelor?

Chowdhary: (mystified): Bachelor! This is the first time I am hearing that word. In Sindh someone has started the "Om Mandali" where girls and boys meet but don't mix together. Atre and Pendharkar must have done something after that style. But don't let it worry you dear! I have never believed in these fads.

Mehboob: I am a Mahomedan. Point me out one Mahomedan who is a voluntary bachelor and I shall change my faith. These Hindus can only talk. Man is born to enjoy life and not enjoy celibacy.

Badami: (with a sigh of relief): I have been thinking of getting married for a long time, but now I think there won't be any necessity, with this new vogue.

Surbhai Desai: (disgusted): Humbug, how can any one live without a mate? They are merely bluffing. Don't believe them. We were going to buy the picture and I know.

Babuseth Mamooji: Surbhai, do you think that there is something wrong with Pendharkar and Atre? I think they have been moving too much in Pai's company recently.

J. B. H. Wadia: (with a whip in one hand): It means that Atre and Pendharkar have met my Nadia, otherwise, how the devil could they get this forlorn idea of bachelorhood.

Kikubhai Desai: Just at present I think bachelorhood is good for health. Calcutta is a bad place for this cult.

V. R. Mehta: I have bought the picture and as a reparation I shall give a day's income to any maternity hospital named by Baburao Pendharkar. With men downing tools, these hospitals will need help.

After a long time this "arch-villain" is coming to the screen in Huns' latest "Devata". Mr. Baburao Pendharkar has a unique role in the picture.

Jayantilal Thakore: (Famous Pictures): The gods have answered my prayer. Oh what a relief. (He saw the picture only till the interval). Now, I wish some one persuades me to get married.

Rai Saheb Chuni Lall: Well, one can remain a celibate (impractical bachelorhood) even in married life. Quite a reasonable picture I should think.

Devaki Bose, Durgabai Khote, Mubarak, Altekar and others in a chorus: "What is the world coming to?"

Rustomji Mody: (Western India Theatres): We knew the wisdom of this picture long before. My entire family is wedded to celibacy.

Sohrab Mody: (standing with an arm in the air and eyes toward the Heavens): Atre Zindabad.

Keki Mody: (with hands in trouser pockets): Pendharkar Zindabad.

* * *

"Sabita and Bibbo come to blows," reads a Sagar Studio note. I wonder where they struck each other.

* * *

"Rup Bani" says that Prabhat is going to be a Limited Concern. It is already so, with two pictures a year. Do they threaten to produce one picture in two years?

* * *

A Bombay Weekly calls Rampyari a "strip-tease-siren". We would like to meet those who are "teased" with this 'strip'.

* * *

The other day I met my old chum Pramilla. A flushed face and bloodshot eyes made her look like a tigress. She apologised saying that she was returning home from the Wadia studios where she is working in a jungle picture. Well, these are hard times and one must live.

Notes and News——

A LESSON FROM MUSSOLINI!

Even in her film industry Italy has given a "dictatorial" lead so peculiar to the country. Vittorio Mussolini, the eldest cub of Il Duce has rushed into production and directed his first film "Luciano Serra, Air Pilot'.

The subject of the story is intended to glorify Italy's national passion for aviation and provide subtle encouragement to the youth to take up aviation.

Here's how a film can be used for national education and our "dictators", both among Congressmen and Diehards would do well to study the numerous uses of the film.

* * *

A YANK IN BULGARIA

Here's an example of how a small state like Bulgaria conscious of her national pride and prestige, brought down Hollywood to its knees.

For "Paris Honeymoon", a picture produced by Paramount, the producers required some Bulgarian scenes to secure a certain amount of authenticity. The Bulgarian Consul General in Washington dazzled by the probable publicity and tourist appeal agreed to help the producers and OK'd the script.

Matters soon came to the notice of the Bulgarian Minister to the United States but he took alarm at some dialogues in the picture. The matter was referred to the Bulgarian Propaganda Minister who took very serious offence at a scene in which a Bulgarian mayor agrees to sell his police department to the highest bidder.

The Americans tried to explain it away as their own burlesque but the Bulgarian stamped his foot and said "shut up".

A character in the picture had been made to say "He would be a half wit in Mescala (Texas), but he would be alright in Bulgaria". This American wisecrack made the Bulgarian adamant. His nation was insulted and the American would not be allowed to play his little jokes.

"Drop Bulgaria out of your picture or we throw your pictures out of Bulgaria" was the ultimatum given by the Bulgarian Minister.

So Bulgaria went out of "Paris Honeymoon" and an imaginary Balkan State stepped in.

The Bulgarians didn't care for cheap publicity. They cared more for their national honour.

Indian ministers, at least the Congress Ministers whose principal alibi is patriotism, should study this incident and follow Bulgaria.

* * *

A MILLION DOLLAR PUBLICITY

Hollywood will spend a million dollars (Rs. 40 lakhs) in four months (September to December) in a nation wide publicity campaign to drive out the slump in the film industry.

Producers found plenty of alibis for the slump. Viz, weather, war, strikes, censors, critics (except their own productions which were not quite up to the mark).

Hollywood is producing more bad pictures than good. People see the very good ones. The rest are canned.

The new publicity campaign is expected to bring more and more people to the box-offices during the four months. But they won't keep on coming unless good pictures are regularly given.

The publicity "dope" will be spread through newspapers, contests, propaganda films, pamphlets, conveyances and all sorts of avenues.

Can the Indian producers ever do anything like this? They have not to call back the tired people

In the sudden death of Sir Phiroze Sethna on the night of 16th September Bombay has lost its famous master of ceremonies. The Indian film industry has lost its great pillar and spokesman while the Motion Picture Society of India has lost its revered president.

Kesar, this popular artiste who was once with the Imperial Film Company, died on Saturday the 17th September in the Cama Hospital. Her music and work in "Kisan Kanya" will be the last and lasting memory to all her friends.

but exploit a still larger virgin field.

WHAT OTHER COUNTRIES DO

That brings to mind another Paramount fiasco about 3 years back. Paramount had produced a picture called "The Devilish Woman" portraying the character of a Spanish woman in loose and cheap colours.

The Spanish authorities saw the picture and not only banned the picture in Spain, but demanded the original negative for destruction.

Paramount would not have agreed to that had they not been faced with the alternative of losing the Spanish market for all Paramount pictures.

So the negative was burned in the presence of the Spanish authorities, thus vindicating the national honour of Spain.

Spain was then a country of free men. India is still a land of slaves.

MOURNED BY LADIES

Max Factor, the famous cosmetician and make-up expert from Hollywood died on 30th August 1938. Beginning his career as hairdresser at the Russian Court, he emigrated to America where he opened a small salon for stage make-up. To-day the Max-Factor make-up laboratory is the only institution in the world, that supplies a "blush" even to a "dead" woman. Max Factor has died but his memory we shall find on every beautiful face.

* * *

SABU IN AMERICA

Sabu, Korda's "Elephant Boy" and drummer, was the guest of President Roosevelt when he visited America for the premiere of "The Drum". The picture was opened on the 22nd September at the Radio City Music Hall, New York.

* * *

"THE DRUM" BANNED

As we go to the press, we understand that the Madras Government has banned "The Drum" and stopped its intended release on the 17th September at Madras. Government's action is praiseworthy because it showed exemplary courage by banning the picture after the Muslims in the Censor Board had passed it for release.

SETH CHIMANLAL B. DESAI

Mr. Chimanlal B. Desai is a front line man in the Indian film industry. As a producer, distributor and exhibitor on a big scale, being a unique achievement for one man, he plays a great part in the future of our industry. Proprietor of Sagar Movietone and partner in Supreme Film Distributors and several cinemas Mr. Desai is perhaps the most unassuming persen in the industry. He is recently appointed on the Bombay Board of Film Censors as a representative of the Indian Motion Picture Producers' Association.

WHAT A CELEBRATION?

The anniversary of the Madras United Artists' Corporation was celebrated in rather a tragic way. Free film shows were given at 7 leading theatres and owing to the unprecedented crowds and rush one person died and several were injured. At the Gaiety, where the crowd was the largest, one woman was crushed on the spot, being trampled upon and her body was removed to the General Hospital. 18 others who sustained injuries have also been admitted in the general hospital.

New Baby Keg-Lite Born at Bardwell McAlister's

Simplicity and lightness are the keynotes of a new 500 watt unit introduced by Bardwell & McAlister, Inc, Hollywood lighting equipment manufacturers. Following the general lines of the Keg-Lite, this Baby Keg weighs only 28 pounds complete with double riser stand. For breakdown the head only weighs 16 pounds, stand 12 pounds.

The popular BM quick-focusing device has been further simplified. A lever arm, protruding from both front and rear, is moved from side to side for focusing spot to flood. So simple is this mechanism that a high lamp can be focused by merely exerting a pressure against the protruding lever.

The lamp can be furnished with either pre-focus or medium bipost sockets. Both types of sockets are porcelain base, insuring against deterioration from heat.

A short focus 6 inch diameter fresnel lens combined with a prefocused high reflecting mirror gives great efficiency in lighting output.

The Keg-Lite line and ventilation incorporated in this lamp make for longer globe life as well as coolness of operation.

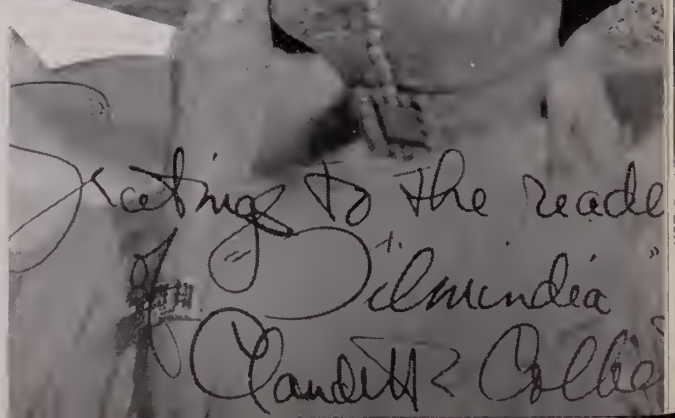
This lamp, while light in weight yet of sturdy construction, is a contribution to the small spot field for studio and professional and advanced amateur use.

—Extract from "American Cinematographer" August 1938.

BARBARA STANWYCK

FRED McMURRAY

CLAUDETTE COLBERT



IN HOLLYWOOD

ILA DEVI

Moments from "The Cat" a Ranjit picture at the West End, Bombay.

Ila Devi & Ishwarlal.

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Kicks and Kisses

Most lovers have their big moments in the small hours.

* * *

If kisses are the language of love, then give the girl a man who'll speak right up.

* * *

It's the woman of no account that draws the most interest.

* * *

If the girl wants to be the toast of the town she has to be hot and have plenty of crust.

* * *

There's usually a lot of buzzing around the office after a stenog lets the boss kiss her, that is, he keeps buzzing for her ever after.

* * *

Eve was the unluckiest woman alive, she couldn't argue with Adam about the better man she might have married.

* * *

A girl's map is just like an office sales map. It doesn't mean anything without some pretty pins to go with it.

* * *

One guy who always means business when he kisses is a gigolo.

* * *

"Well, honey, how am I supposed to know that you're the toast of the town?"

"Watch my smoke!"

* * *

If you are wondering if the pedestrian has any rights a motorist must respect, it's his right to a decent burial.

* * *

It isn't enough for a girl to put up a good front. To be popular, she has to be an all 'round girl.

* * *

If a girl really wants to see the town at night, she should go out with a boy who's all lit up.

* * *

Sometimes, you don't know a woman's dynamite until you've dropped her.

* * *

Something is bound to happen when a girl named Perfect meets a boy named Practice.

Staying up late with a married woman will usually put dark circles around your eyes, especially if her husband comes home.

* * *

It's only the tight girls who get loose with their love.

* * *

If you want to see a girl in her true light, just put it out.

* * *

Men no longer find delight in merely sitting and looking at a woman.

* * *

I get a hundred words out of my stenographer said the first banker. To which, the second grinned, "That's nothing, I get two hundred out of my wife.

* * *

Some girls are unspoiled, because they're always kept cool.

* * *

The old fashioned girl who used to light herself to bed with a candle, now has a dizzy daughter who carries the torch all over the town.

* * *

Oddly enough, girls with clean minds are the ones who can give you the dirtiest looks.

* * *

The least a girl should play around in, to make an interesting golf partner, is a pair of shorts.

* * *

All opposites attract, especially loose women and tight men.

* * *

There isn't enough wool in a gall's bathing suit, to pull over a man's eyes.

* * *

Running around with sailors, is no way for a girl to keep ship shape.

* * *

She: Thanks for the hug and kiss.

He: Don't mention it. The pressure was all mine.

* * *

A girl can easily cook a man's goose, if she knows how to turn on the heat.

When a guy gets hot with flaming passion, you can put his fire out with a little icy stare.

* * *

"My kisses are absolutely the best in town."

* * *

"Can you prove that in black and white?"

"Silly! There's no black and white lipstick."

Save your breath if your boyfriend's dull, it takes more than air to fix a flat tire.

* * *

Nowadays, the sea of matrimony is full of light house keepers.

* * *

The average man is a dame fool.

* * *

When kisses are the language of love, a man doesn't care if a woman gabs on for ever.

* * *

The walls may have ears, but wall flowers can't bite them.

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Indian Georgette Saris Manfg., Co. of India
Post Box No. 279 Bombay.

A fellow can't very well have much of a date until he has a car.

* * *

"Professor, my wife and I want to consult you about my mother-in-law's case."

"But my dear man! I'm a botanist."

"We know it. And she's clinging to us like a vine."

* * *

A girl has to have rings, under her eyes, before she gets one on her finger.

* * *

When a girl storms at her boy-friend, it's time he showered her with kisses.

* * *

Architect: You've been studying architecture, I hear. Haven't you been able to find new beauties in the buildings I've designed?

Student: Yes, sir, and got dates with three of them!

Many a girl who marries for life finds that he doesn't have it.

* * *

The kind of man a hungry young maiden likes to meet is one with a big stake.

* * *

My life is an open book, but can I help it if a few of the pages are stuck together?

* * *

These days when a man dines and wines a girl, she has to eat, drink and be wary.

* * *

The place to burn the candle at both ends, is in a dark parlor.

* * *

The man who's clay in a woman's hands, is plain dirt in her eyes.

* * *

Kissing a girl is like firing a boiler. You have to keep both of them under pressure.

Girls with bent pins can't catch big fish.

* * *

The usual way to get a girl to do something low, is to first get her tight.

* * *

It is odd, but the darkest corners often contain the most flaming lovers.

* * *

A female nut, who's a bit cracked, can always get a date with a squirrely guy.

* * *

It isn't the string of pearls a sugar daddy gives girl that worries her, it's the clasp that usually goes with them.

* * *

Usually a man can't walk in a straight line, unless his wife is a ruler.

* * *

The itch to get married, has kept many an old maid scratching for a husband.

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BRAHMACHARI

(Hindi & Marathi Versions)

A Huns Picture: "Royal Release Jewel."

Hindi Version by: **PANDIT INDRA**

Story by: **PRINCIPAL P. K. ATRE** *(Author of "Dharmaveer" & "Premveer")*

Directed by: **MASTER VINAYAK**

Starring:

Vinayak and **Meenakshi** (New Sweetie Star)

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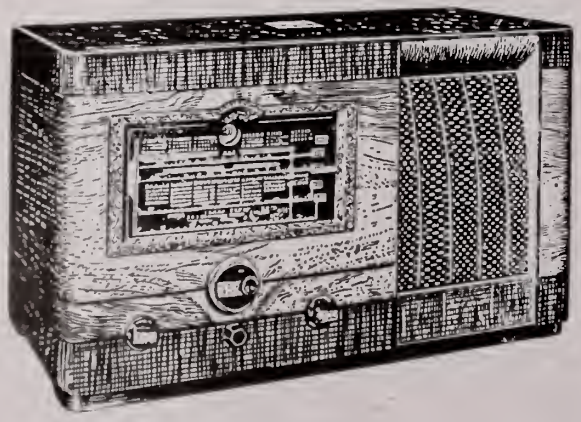

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"HIS MASTER'S VOICE"

ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"VACHAN"

Produced by: Bombay Talkies Ltd.

Released at: Roxy Talkies, Bombay.

Date of Release: 19th August 1938.

Cast: Devika Rani, Ashok Kumar, Meera, M. Nazir and Others.

Screen Play: (By Agajani Kashmiree). The story is developed in the nursery style, and the stock of incidents being very limited, it practically ends before the interval. A better writer could have improved the grip of the story by adding suitable sequences.

Language: (By J. S. Kashyap). Quite good, though not particularly brilliant. Some of the songs are well worded.

Music: (By Saraswati Devi and J. S. Kashyap). Tunes given by Kashyap prove more popular than those given by Saraswati Devi. On the whole the music is quite good.

Photography: (By Wirsching & Pareenja). Good throughout and excellent at places.

Recording: (By S. Mukerji). Quite clear and distinct.

Direction: (By Franz Osten). Osten's technical direction is always clever, but what he cannot achieve yet is to catch the spirit of the play, which is always essentially Indian in the subjects selected by Bombay Talkies.

Performances: For the first time I have found out some one else giving a better performance than Devika Rani. She is Meera, who has stolen the picture from the star scene by scene. In a very sympathetic role, Meera has given an excellent performance with good music and graceful dancing. Meera gives a brilliant promise for the future. Devika Rani is good —good as usual, but there wasn't much in her role. M. Nazir worked well but "died" too soon in the picture. The others had not much to impress.

Special Effects: War scenes are good photographically.

Publicity: Quite good.

Box-office Value: It is a Devika picture and should run well with her fans. People pay willingly for the pleasure of seeing her on the screen.

BRAHMACHARI (The Bachelor)

Produced by: Huns Pictures, Kolhapur.

Released at: Majestic Cinema, Bombay.

Date of Release: 3rd September, 1938.

Cast: Vinayak, Meenakshi, Salvi, Jog, etc.

Screen Play: (By P. K. Atre). The writer of this screen play has made comedy his motive in life. He has monopolised the trade so much that he is now looked upon as a wholesale dealer in humour. An excellent use, he is making of this monopoly. Sometimes, when his writings are high pitched and the humour overcloaked, the writer arranges a lecture to explain the joke. That is the only tragedy in the life of this big man whose own size is a satire on the present day tailor-made youths. "Principles are good; fads are dangerous. Fads are principles accepted without understanding". That is the circle, made intelligently humorous, in which the writer argues away the theme, till it gets out of his hand and at places hits him back.

Leaving eugenics alone, as a grace perhaps, an "abortive" attempt has been made to show bachelorhood as a solution of the nation's problem. Humour is inlaid in the "abortion". If the idea had been taken to its ultimate conclusion, humour would have died and tragedy born. The skill in the treatment of the subject is in keeping things half said and allowing the audience to imagine the rest. Obviously humorous passages do make one laugh more often due to bathos than pure humour.

Setting aside personal differences (and there are many on several points), considering past performances, (some of them are not praiseworthy), I must give the devil his due and state that "Brahmachari" is Atre's best so far and quite good for me as an excellent entertainer. I go to the pictures for entertainment and when I get a kick out of it, I get something more than my money. Atre has tried to preach and the preaching part only appeals as a humorous interlude. The world has learned to take Atre as a caricature of gravity and therein lies the success of a humorist.

"Brahmachari" contains more fun than humour, more laughs than smiles, and more entertainment than morals. The screen play is beautifully developed.

Language: (Marathi) (By P. K. Atre). Witty, sparkling and choice, the language had one additional quality. It had a tickle that worked between the ribs. Some of the songs had desperate romance.

Music: (By Dada Chandekar). Folklore tunes, popular with the masses, punctuated the sequences while the words of the songs illuminated the situations with their glow of intelligence.

Photography: (By P. S. Naik). Beautiful throughout. It was refreshing to find some creative thinking done by the cameraman, especially in maintaining and even nursing natural shadows in the indoors.

Recording: (By Chintaman Modak). The recording needed more

care. Individual dialogues and songs are well recorded, but the crowd shots suffer due to lack of more care. The dialogues, however, can be clearly heard.

Direction: (By Vinayak). The direction of a subject of this nature requires more than average brains. Humour always demands intelligence to deal out or to understand. A social picture without an element of humour is an easier job in direction. But with humour the problem is difficult. A slight mistake and a humorous situation becomes ridiculous. Taking numerous other problems into consideration, the director could be said to have given a good account of himself in this picture and with it makes a bold bid to wrest the crown of supremacy in Maharashtra in near future.

Performances: Vinayak as the piece-de-resistance proved very entertaining due to his intelligent work. Meenakshi, a new find, gives a new thrill under excellent direction. Salvi and Jog are good. Javdekar was disappointing.

Special Effects: This is a picture for perfect entertainment — 2½ hours of peaceful bliss with a tickle and kick.

General Remarks: Comedy seems to be coming into its own seeing the splendid way "Brahmachari" was received in Bombay. If we get such subjects in future, we shall certainly pull more people to our theatres.

Publicity: Atre's personal appearance and a lecture in the city on the eve of the release gave a good lift to the picture.

Box-Office Value: As the picture contains excellent entertainment it should be booked by all exhibitors.

JAILOR

Produced by: Minerva Moivetone, Bombay.

Released at: Krishna Cinema, Bombay.

Date of Release: 19th July 1938.

Cast: Sohrab Mody, Sheila, Leela Chitnis, Sadik Ali, Shariffa and Others.

Screen Play: (By Amir Hyder Kamal). A very good subject with a thought provoking theme like this required expert handling. That it didn't get it, is a pity. The writer, at several places, has lost grip of the development and strayed into inconclusiveness of several sequences. The element of melodrama has been overused at places, making the situations look artificial.

Language: (By A. H. Kamal). Not particularly impressive or attractive, but quite suitable.

Music: (By Mir Saheb). A couple of songs sung by Sheila were good.

Photograaphy: (By Y. D. Sarpotdar). Some of the indoors taken against light showed halation. The other photography was quite good.

Recording: Not careful.

In "Sharcef Daku" a Jayabharat picture Padmadevi and Navinchandra once again meet after a long time. The picture promises to be an excellent thriller and is directed by Mr. Govindram Sethy.

Direction: (By Sohrab Mody). Considerable improvement has been made by the director in this effort of his. Sheila's direction is praiseworthy. Some of the situations, particularly between himself and Leela Chitnis are powerfully portrayed. Mody's directorial effort in this picture should be a forerunner of better pictures in future.

Performances: Sheila gave a pathetic and affectionate performance and incidentally the best one. Her music was sweet while her expression was eloquent and appealing. It was pleasant to find Sohrab restraining himself from his stage habits and giving a natural performance. His performance in this picture was far improved. Leela Chitnis did not make much of an impression. She gave stereotyped actions and did not show any enterprise. Her dialogues sound very affected and are delivered with a 'catch' in the throat. An intelligent artiste, Leela should improve fast.

Publicity: Rather poor and unsuitable.

Box-office Value: Quite good as a problem picture though the scenes of the maimed beggars become slightly depressing. Being rather an unusual picture, it may be booked by the exhibitors.

RAJA GOPICHAND

Produced by: Saraswati Cinetone, Bombay.

Released at: Royal Opera House, Bombay.

Date of Release: 30th July 1938.

Cast: Chandrakant, Londhe, Ratnaprabha, Leela, Usha and Others.

Screen Play: (By Bhal G. Pendharkar). This is an old story which has become popular as a legend all over India. The present screen version is presented in rather a stagy style and more reliance seems to have been placed on the element of melodrama.

Language: (Marathi). The dialogues are beautifully written and immediately attract attention.

Music: (By C. Balaji). Good and well chosen tunes prove pleasing in the picture.

Photography: (By Purohit and S. P. Shinde). Quite good throughout and exceptionally good in several shots.

Art Direction: (By Bal Gajbar). Very clever and beautifully done. Some of the settings and the lighting in the picture could be called admirable work.

Recording: (By Ahluwalia). Quite suitable.

Direction: (By Bhal G. Pendharkar). There is not much of a cinematic or pictorial direction in this picture. Actions have been throughout taken in a stagy way, sometimes stressing them to the point of artificiality. The material in the story being small the director has directed a big footage in taking "passings". Couple of scenes, however, are well directed.

Performances: Usha as Ratankunwar has given the best performance backed by superb grace and poise. Ratnaprabha comes off second best, with a sympathetic portrayal of the queen mother. Leela has surpassed Ratnaprabha

Here is a good shot from "My Son" the next Prabhat picture under production.

by giving a couple of good songs with very happy tunes. Londhe as Kanif Nath was very impressing. Chandrakant, Ranade and others did not impress.

General Remarks: All the points taken together, the picture is certainly an achievement for the reorganized Saraswati Cinetone, and proves a hopeful fore-runner of a bright future promise.

Publicity: Quite a good publicity was given to the picture, which has helped the picture to come out victorious inspite of very good opposition.

Box-office Value: Worth booking by all exhibitors, even with a minimum guarantee.

"BHOO KAILAS"

Produced by: Sundaram Sound Studios, Madras.

Released at: The Gaiety Talkies, Madras.

Date of Release: 6th August 1938.

Distributors: Chellam Talkies, Coimbatore.

Cast: Miss Hamsa Damayanti, Mr. T. S. Santanam, Mr. Mahadeva Iyer and Others.

Screen Play: This is a mythological tale proceeding with time honoured tradition in every detail. Some small liberties have been taken to make the story gripping and interesting.

Language: (Tamil). Quite satisfactory.

Music: There are too many songs in the picture composed with the help of some Hindi tunes, with the result that some of the songs sound ridiculous to the audiences.

Photography: (By Haribhai K. Patel). Some of the out doors are very well taken and the photography in general is quite good.

Recording: Called for more care.

Direction: (By Sundera Rao Nadkarni). There is an absence of creative imagination in the work of the director. He seems to have copied several situations from numerous pictures making the treatment look familiar and common. However, he has given his best so far.

Performances: Mr. Santanam has given a good portrayal of King Ravana. Hamsa Damayanti as Mandhodhari, did not impress. Her music and acting fell flat. Azurie's dance was very disappointing.

Special Effects: Good settings were a feature of the picture.

Box-office Value: The picture is likely ot run well owing to the popularity of the subject and some of the coloured scenes. It was well received in the mofussil and in Madras.

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Studio Close - Ups

RANJIT MOVIETONE:

"The Cat", a social comedy which was released during the month is drawing good houses at the West End Cinema, Bombay.

At the studio, "The Secretary", directed by Mr. Chaturbhuj Doshi is lying ready for release. "Sant Tulsidas" is being shot steadily by Jayant Desai with Vishnupant Pagnis, Vasanti and others in the cast. Mr. Chandulal Shah is busy shooting "Achhut" with Gohar in the lead.

SAGAR MOVIETONE:

"Gramaphone Singer" had a good reception at the Imperial Cinema when it was released on the 17th September.

At the studio "Postman" directed by Mahindra is lying ready for release while Badami is giving finishing touches to "Ladies Only", a picture featuring Sabita. Director Luhar has gone half way through "Service Ltd.". Mehboob has started another picture and he has taken plenty of indoor shots of the same.

BOMBAY TALKIES:

"Vachan" is still running at the Roxy and people seem to be thrilled at seeing the new triumphs of Devika Rani.

At the studio, a social picture is being shot, but the name of the said picture is not yet announced.

MINERVA TALKIES:

"Jailor" completed its run at the Krishna Cinema and was transferred to the Novelty Talkies in Bombay.

"Vasanti" starring Naseem will be shortly coming to the Minerva Talkies in Bombay. Mr. Sohrab Mody has already taken up another social subject called "Divorce", for shooting at the Sewree studios.

JYOTHI & CO.:

People say that this is a new concern which is being built on the lost hopes of the Imperial Film Co. The company is being financed by Kapurchand Ltd., and the old Khan Bahadur is seen taking active part in its conduct. We wish the old campaigner every success.

KRISHIN MOVIETONE:

Director Ram Daryani's "Zamana" has been completed and definitely booked for the Pathe, to run sometime next month. The picture features Padmadevi, and is ably supported by Nazir and other artistes, in a social melodrama.

Ishwarlal in "The Cat" a Ranjit picture.

GENERAL FILMS:

"Pati Patni" is receiving final touches at the studio at the hands of Director Kardar. "Industrial India" has practically been completed and it should be on the screen in the coming month. "Baghban" is reported to have run very well in the northern circuit.

PRAKASH PICTURES:

"Poornima" received splendid ovation at the Krishna Cinema, Bombay, when it opened there on the 10th September. "Toofan Queen" a Tamil picture is lying ready, while "Hero No. 1" a stunt thriller, by Director Khosla, is fast progressing.

WADIA MOVIETONE:

The horse is ill. We refer to "Punjab-ka-Beta", and therefore "Punjab Mail" which is being directed by Homi Wadia is held up. Director Ghadialli's "Jungle King" starring Pramilla, and Maheru the monkey, is well on way with its stunts and thrills. The studio has ordered new recording machines and other equipment for the 1939 production programme.

EVEREST PICTURES:

Ezra Mir should go into shooting of his gypsy story "Sitara" on the 1st of October. The picture features Khursheed, Yasmin, Ratan and others. Mr. Mir is likely to score a signal success in this picture because of the care he is taking in production and the publicity he is giving to the picture.

BHAVNANI PRODUCTIONS:

"Yangrilla" was well received at the Super Talkies. The future programme of Mr. Bhavnani is not yet known. But he is bound to give something new this time with his previous record.

PARAMOUNT FILM CO.:

"Banke Savaria" was released at the Lamington Talkies, Bombay, to a crowded house. In the studio, "Midnight Man", "Golden Gang" and "Madhu Bansari" are fast proceeding towards completion.

JAYBHARAT MOVIETONE:

Under the capable supervision of Bapubhai Desai, Mr. Vyas and Director G. R. Setty are fast progressing with their new stunt thriller "Shareef Daku". The picture stars Padmadevi and is ably supported by Navinchandra and the rest of the cast is lead by Nurjehan. The picture being a melodramatic thriller is expected to secure a large amount of box office success.

Ila Devi in "The Cat" a Ranjit picture now running in Bombay.

POONA

PRABHAT FILM CO.:

Director Kale is steadily proceeding with the shooting of "My Son" featuring Mrs. Shantabai Hublikar. The picture is likely to be on the screen sometime in the month of November.

Director Shantaram has completed his script for the next picture, which according to reports, happens to be a very powerful story with a new theme and a new angle.

SARASWATI CINETONE:

"Raja Gopichand" proved such a huge success that it is running at the Royal Opera House and is likely to run there for a couple of months more, which of course, shows that good times are coming for the Saraswati people.

At the studio, Director Chowdhary is shooting "It's True", a social story with Motilal and Rose in the lead. Chowdhary has written a marvellous story and with such a distinguished cast that it is likely to be one of the box-office hits of the season. And the veteran Torney is preparing his script of "Bhagwa Zenda" a historical picture of the times of the Marathas.

KOLHAPUR

HUNS PICTURES:

"Brahmachari" had a good reception at the Majestic Cinema, when it was released there on the 3rd September. All those who saw the picture expressed unanimously in its praise and admiration.

At the studios in Kolhapur, Director Vinayak is busy with the shooting of "Devata", a story by Mr. Khandekar with Baburao Pendharkar in the lead. "Devata" is expected to be a great picture and with such excellent cast as Baburao Pendharkar and Vinayak, it will prove a box-office hit.

CALCUTTA

NEW THEATRES:

"Dharati Mata" ran pretty well at the Minerva Talkies in Bombay. At the studios "Street Singer" is being shot in the out doors. "Adhikar" has been completed and is ready for release. "Bara Didi" has now been again taken up by Director Amar Mullick. On the completion of the interiors, this director will go for outdoor shootings. Director Nitin Bose is shooting "Dushman" in the interior sets.

Sunita Devi in "The Cat" a Ranjit picture at West End Cinema,

FILM CORPORATION OF INDIA:

One more man has visited this studio, namely Mr. Mohanlal of Ramniklal Mohanlal & Co. They say that the anxiety with which he went there was considerably subdued after seeing the rushes of the picture "Asha". We are now waiting for the picture to come.

SOUTH INDIA

UNITED ARTISTS' CORPN. (Madras):

The pictures contemplated for production are "Thyag Bhoomi" and "Ahimsa Sakthi". They should have been well on way by now.

ANDHRA CINETONE, (Vizagapatam):

Mr. Raju is still getting out of his old troubles and is busy with the bookings of "Baktha Jayadev".

CENTRAL STUDIOS, (Coimbatore):

"Rambha's Love" is making steady progress in its shooting. Every detail is being attended to carefully with an idea to make the picture a successful one.

PREMIER CINETONE, (Coimbatore):

Under the direction of Mr. Mehta "Eknath" has practically finished its shooting and is getting the finishing touches. "Lucky Star", by Dwarknath Productions is steadily progressing.

MODERN THEATRES, (Salem):

Reports say that "Maya Mayavan" is ready for release and being a stunt picture is likely to draw good crowds. "Thayumanavar" is nearly completed while "Prachin Kerla" has been shot a bit in the indoors.

SUNDARAM SOUND STUDIOS, (Madras):

"Bhoo Kailas" was well received in Madras and other places. The future programme of the company is not known.

VENUS PICTURES, (Karaikudi):

Mr. Ram Seshan has fixed up the Andhra studios for shooting his "Kiratha Arjun" in Tamil and now he is definitely not going to Calcutta as he probably finds the South more congenial.

NOTICE TO SOUTH INDIAN PRODUCERS

(Several South Indian producers seem to live in a world of their own perhaps thinking that they are miles away from the rest of the world. This is absolutely a wrong attitude which producers in business should take. Every producer, for his own publicity should send out Studio News regularly to the different papers, and particularly to "filmindia" which happens to be the most popular paper in the market to-day, having the widest coverage and the largest sales. In the absence of our receiving such information directly from the studios, we are not in a position to check up the reports of our own correspondents and very often mistakes creep in unintentionally. We therefore request the producers in general and those in the South in particular, to send their studio reports to us regularly to reach us before the 10th of every month. if they desire their news to be published in our "Studio Closeups" column.—Editor.)

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AMATEUR CINE SOCIETY OF INDIA

A very progressive Society, which is doing all in its power to give its members good value for their money in the way of interesting lecture-demonstrations and outings, is the Amateur Cine Society of India, Mherwan Building, Sir Pherozshah Mehta Road, Bombay.

Inaugurated but a year ago, the Society has, besides a growing membership role, its own premises, comprising a projection room, work room and two projectors. The membership is divided up into three sections, namely Life Members, Ordinary or Camera Members, and Associate or non-camera members, including those in outstations.

This arrangement strikes us as being very good, as it encourages all the departments needed for the production of a film, namely cameramen, writers, artists, actors and directors, and also affords an opportunity to those who, unable at the moment to run a cine camera, are yet anxious to get an insight into this interesting hobby against the day of their getting one.

VISUAL EDUCATION SOCIETY

The Hon. Mr. Sampurnanand, Minister of Education, United Provinces was entertained on the 29th August at the New Era High School on behalf of the Visual Education Society. Principals, G. B. Jathar, and Vyas, Professor Beri and Mr. K. S. Hirlekar participated in the discussion on the recognition of the film as an educational medium for imparting instruction in schools and colleges.

The Hon. Minister gave them a patient hearing and after a very pleasing entertainment was shown some educational films by the Society. As a result of this discussion, it is likely that the Government of U.P. will seriously think of the introduction of the films as a medium of instruction in their province.

MOTION PICTURE SOCIETY OF INDIA

The Society is in deep mourning owing to the sudden and unexpected death of its president Sir Phiroze Sethna. During the month no fresh activities are reported beyond the publication of the Indian Cinematograph Year Book, of which we have already written a review in the previous issue. The election of the office-bearers for the coming year has been gone through with the following results:—

Sir Phiroze Sethna, President (since dead), Rai Saheb Chuni Lall, Vice President, and the following members on the Executive Committee:—Messrs. M. B. Billimoria, Chimanlal B. Desai, B. D. Bharucha, V. G. Motwane, B. M. Tata, Chandulal Shah, P. C. Subedar, C. R. Gvalani, S. R. K. Rao, L. T. Shivdasani, P. C. Kapadia, Chottubhai Desai, and M. A. Fazalbhoy. Messrs. Shivdasani and Bharucha were elected as Hony. Secretaries, for the year.

THE INDIAN MOTION PICTURE PRODUCERS' ASSOCIATION

At the meeting held at the Executive Committee on the 1st September the Association decided to recommend to the Government the appointment of an Indian secretary to the Board of Film Censors.

The letter from Mr. F. J. Collins, publisher of the Motion Picture Magazine expressing regret to the Association for certain articles which appeared in the said magazine in the past was accepted by the Association and a permission was granted to the publisher to take advertisement business from the Indian producers. As a further gesture of courtesy, the Association warmed up and went to the length of allowing its Secretary Mr. Ram L. Gogtay, to edit the said paper on the understanding that his own tiny publication "The Lighthouse" should cease thenceforth. Why the Association should worry about all this, we cannot understand.

On the 8th September a combined meeting of the producers, distributors and the exhibitors, was held at the Film City to discuss the problem of producing newsreels for India and making them a part and parcel of the entertainment programmes at our Cinemas. After a lot of discussion and consideration, objections raised by the Sholapur exhibitor Mr. S. G. Patwardhan, matters were left in suspense merely with an expression and the desire of producing newsreels.

For the first time the Association introduced politics into its business by condemning the attitude and remarks by certain Marathi papers about Mahatma Gandhi.

Devika Rani in "Vachan" a Bombay Talkies picture at Roxy Talkies, Bombay.

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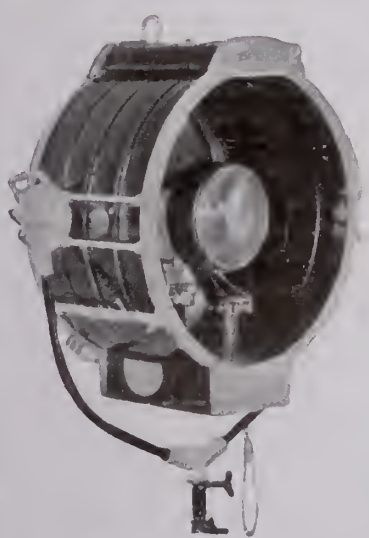

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